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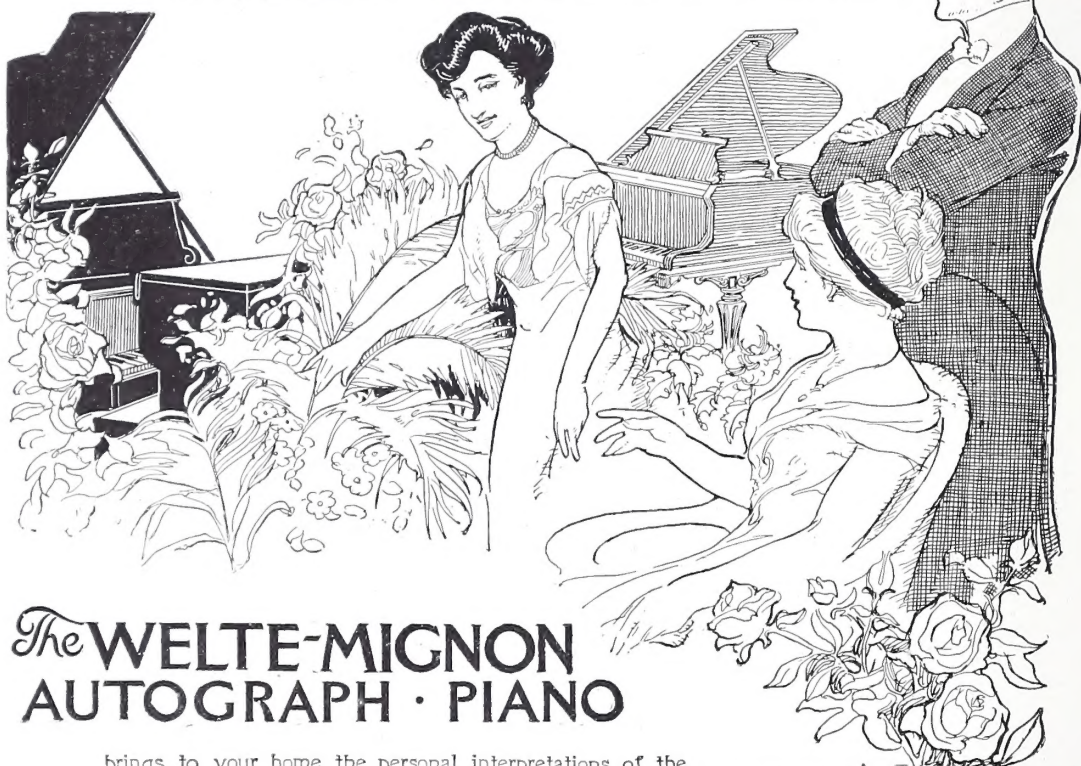
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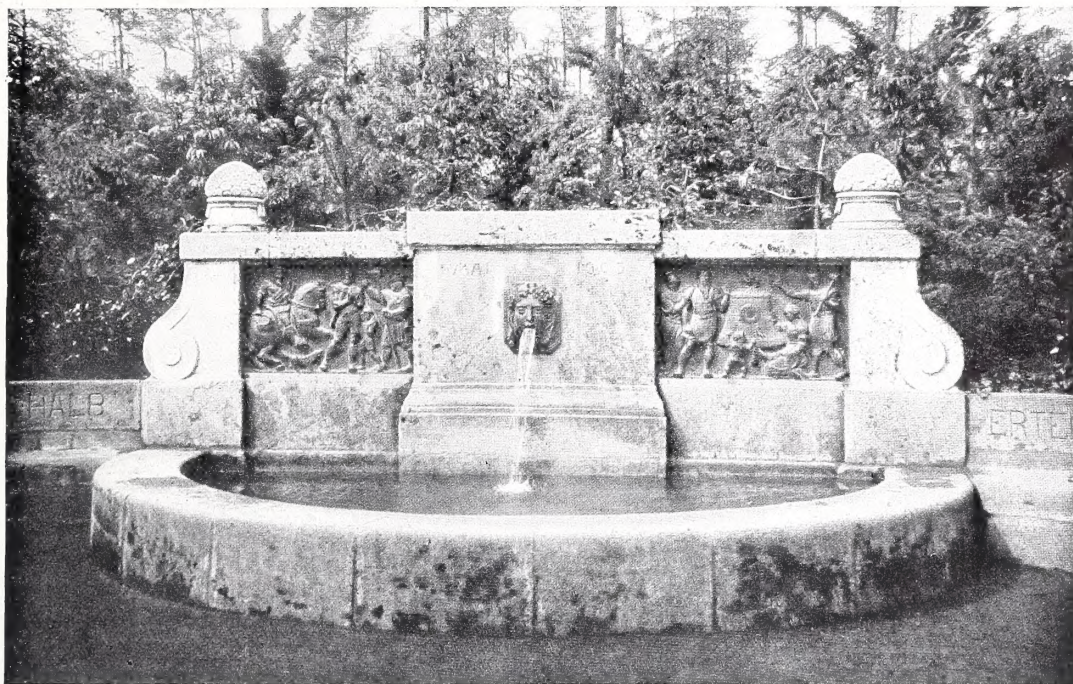


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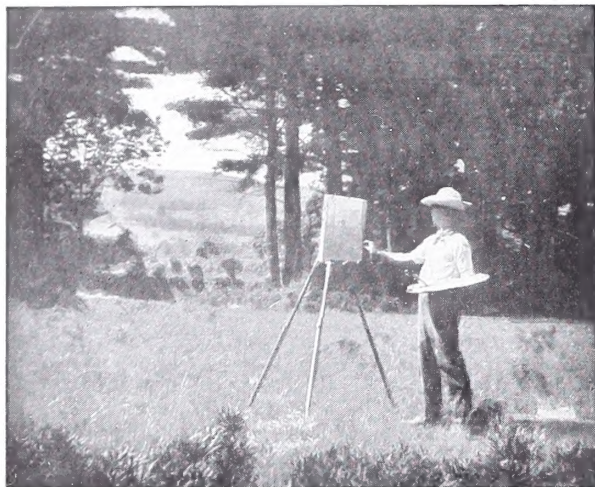
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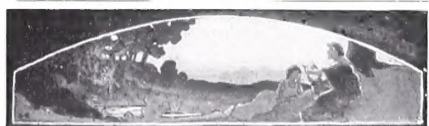
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THE SIXTEENTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS
BY ERNEST BRUCE HASWELL

WHEN George Eliot puts into the mouth of one of her characters the exclamation: "Your talk of doings is a tame jest; the only passionate life is in form and color," she expresses exactly the ever-

pervading tendency of the Western Artist. While there was a lack of figures in this year's exhibit, which closed in St. Louis early in June, and also a lack of excellence to be found among those exhibited—the spirit and splendor of nature, the gloom of gloom and the sunshine of sunshine were so recreated in these canvases that deficiencies were forgotten.

L. H. Meakin's canvas, *Mt. Denis*, was awarded



Awarded Annual Prize, Corporation of the Fine Arts Building, Chicago
MT. DENIS, KICKING HORSE VALLEY

BY L. H. MEAKIN

XVII

Exhibition of the Society of Western Artists



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BY HOMER WYLE

the prize offered annually by the Corporation of the Fine Arts Building of Chicago. Nature plus the personality of the artist is his creed. He gives us a suggestion of a fairer picture than we know—a miracle of illusion with brush and pigment, depicting in broad, free strokes the colorful blue of the sky and the purple and gray of towering peaks.

The Lake of the Clouds done by Von Schlegell was dexterous, dainty and of assured excellence. The same might truly be said of the work of G. F. Goetsch, though his drawing might be criticised. Quite admirable, too, in quality, color and arrangement was Wolfi's *End of the Dcy.*

The so-called *Hoosier Group* has never condescended to the general demand on the part of the public for work of a popular nature. They can never be accused of debauching public taste. The poetry of Stark, the virility of Forsyth, the realistic yet broadly treated landscapes of Steele and Adams were to be found on the walls of this year's exhibit.

Turning from C. S. Kaelin's *Evening in the Woods*, into which the purple shades of night were stealing, to E. T. Hurley's *Deer Creek*—blue, with atmospheric moisture and luminous with snow-covered roofs and window ledges—one found a vast difference in handling. Kaelin's virile, almost brutal suggestion of real nature, and Hurley's inexpressibly subtle and lovely gravity of color at first glance seemed to clash. Yet they were both fine and painterlike in every respect.

Some studies of Indian types were done in J. H. Sharp's usual accurate and careful style, possibly a little too careful, but good, nevertheless. That Sharp is a true painter was shown by the beautiful seriousness and depth of truth in a canvas of huge hulks and masts and spars, magnified by their own reflection in the Hudson. Not far away was the work of a man whose name was new in the catalogue. The blue of sky and sea was relieved by a mass of jutting rocks, towering gigantic above the water below. Benjamin Miller has indeed the artist's vision, along with the artist's gift of creation. His *Atlantic Headlands* was full of splendid assurance, relieved by the poetry of imagination.

In all of Charles Corwin's water there is to be found the urgent insistence of a vivid bluish green, though after the first shock and its unpleasantness has worn off one realizes that this man has risen above the prettily picturesque and painted some very good stuff. After all, it is hard to criticise a man's sense of color.

A stilted form of composition and handling detracted from the otherwise interestingly painted pictures of Benjamin Brown and L. E. van Gorder.

The relative unimportance of the figure pieces has been noted. To this there was one exception—the work of Fred G. Carpenter. Each figure fitted into a beautifully arranged design which is the keynote of Carpenter's art. Strikingly contrasted with the work of Carpenter was that of Carl Waldeck, who is academic, though none the less excellent. *The Little Bohemian* was painted in brush strokes that are substantial and at the same time fluid, yet full of purpose and meaning. Dawson Watson's *Bower* radiated the sunshine of the South.

Two signally good portraits, the only ones in the exhibit, were painted by Howard M. Coots.

The traditional feeling that woman can inspire but cannot create is still based upon a certain element of truth. But Alice Schille and Ethel Mars have risen above any feminine inferiority that may have existed in their art. The former possesses a manner of execution that is masterfully masculine, while the latter, in her animal pastels, though not

Exhibition of the Society of Western Artists

displaying any exhaustive study, has sustained her reputation in the handling of imaginative design.

Oscar E. Berninghaus' interpretations of the Far West blow with clean winds and are expressive of the bigness of God's out-of-doors. Much might be said of the tone and color of the Gloucester sketches done by H. H. Wessel and by L. C. Vogt. Gardner Symons is, at times, inclined toward the bombastic, though always interesting in his handling of color. *The Coast of California* was an example of this inclination to overdo the thing. Painted in an entirely different key was Oliver Dennet Grover's *Rialto*. There are light and color without glare—soft grays and warm, rosy cream tints. A Venetian scene truly Venetian.

The sculpture was not all praiseworthy, but some is indeed worth mentioning. This was inadequately displayed, since only the small bronzes could be exhibited in the original. Photographs served to give an idea of the larger pieces. Lorado Taft's *Paducah Fountain* possessed a well-modeled and decorative quality and was more original in conception than *The Eternal Silence*, which

suggested the work of other men done in the same spirit—a combination of St. Gaudens and Sargent. Clement J. Barnhorn's memorial tablet was a good example of the reserve and quiet dignity of his work. Mary Alexander succeeded admirably in her modeling of the Nowottny Memorial. The *Old Man's Head* was the better of her two pieces, displaying a combination of clever and accurate modeling. A dancing boy, buoyant with the exuberance of youth, took the form of a bronze from the studio of Homer Wyle. The dominant characteristics to be found in the small group of miniatures exhibited were the drawing of



THE SPANISH SHAWL

BY RUTH PRATT

Miss Hoover; the sympathetic quality in the work of Kathryn Logan Luke, along with the brush handling of Eda Casterton and H. M. Goodwin.

Dawson Watson in two portraits might be said to have made an excellent beginning in a revival of the mezzotint form of art. The etchings were principally architectural, displaying some good workmanship, those of George Aid deserving special mention.

One can at best speak inadequately of such an exhibition. Many improvements, however, were evident in this, the sixteenth and best annual exhibition of the Society of Western Artists.



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HORSE MARKET IN MIDWINTER
BY RICHARD LORENZ

Lucien Simon

A FRENCH PAINTER: LUCIEN SIMON. BY ACHILLE SEGARD.

To observe, to comprehend, and to discover means of expression which shall be exclusively picturesque, such is, I imagine, the conception, involuntary or otherwise, which Lucien Simon has of his art. He returns unceasingly to Nature, makes a constant interrogation of her his pre-occupation, endeavours always to capture something of her spirit, and is ever desirous of rendering her with the unsophisticated fidelity of a Primitive, the work of interpretation, the reception of visual impressions, and the recomposition in the mind of the artist being carried on subconsciously. This work of transposition, this effort of interpretation, though held in restraint by the artist, plays, nevertheless, a very important rôle in his work, and is that which gives to his art its character. The clearness of observation and those qualities of intelligence and feeling which are revealed in the works of Lucien Simon all contribute equally to our delight. No

matter what may be the subject, whether a portrait or a picture of local costume or customs, one is conscious of what has been felt by the artist. If the motif be his admiration for a pretty girl full of youth and freshness in Breton costume, or his pity in the presence of the deep-scarred visage of an old man whose life is rapidly drawing to its close, or his passionate curiosity regarding certain ways of life, certain modes of thought which are purely instinctive, the picture always reveals the heart and soul of the painter. And how honest are the means by which he gives us this emotion! To paint well, once said Fromentin, is to paint with *éclat*, with durability, and with consistency. Before the works of Lucien Simon we may ask the triple question, and almost always count upon a triple meed of praise to be bestowed in response thereto; he knows how to compose, how to construct, and how to give to his colour force and brilliance. This is not to say that his palette is particularly rich, and I think it is fair to say that it is never sparkling. But each tone is used rightly



“SUR LA DUNE.”

FROM THE WATER-COLOUR DRAWING BY LUCIEN SIMON

Lucien Simon

and in its proper place, and the whole gives an impression of solidity, of sober and sane beauty of studious gravity.

Let us take several characteristic examples; for instance, the large water-colour, *Le Campement*, measuring over four feet wide, which we reproduce in colour. It is obvious that this work has proceeded directly from a vision of reality seized in all its activity and life and treasured up in the memory. It shows us the little jetty of a Breton fishing village, with a group of humble fisherfolk gathered round the stone cross. One feels that the artist coming suddenly upon the scene in the course of one of his excursions has been profoundly moved by the very sober yet very rich harmony of blues and greys, browns and greens. Here and there stronger notes of colour vivify the general tonality of the whole, full of light and atmosphere as it is. The picture depends for its merit upon this atmospheric quality and upon the marvellously

exact appreciation of movement and of the individual expressions of the different characters in the scene, though these latter considerations have been only the secondary preoccupation of the artist. At the same time his purely visual pleasure, his delight in the why and wherefore of these beautiful harmonies of greys, blues, and browns, is animated and vivified by an inward sentiment of curiosity and by an access of sympathy towards these toilers of the sea. Looking at these idle loungers on the quay, one feels instinctively that they are made for sailing and fishing. When they are debarred from going out with their nets the day is a lost one. No other work is possible for them. They must fish or do nothing. One is conscious a little of fatigue and of coarseness. Chained to the shore for one reason or another, these men let the hours slip idly by without making the slightest effort of whatever kind.

Very fine and very noble in the beauty of its



"DEUX MARINS"

FROM THE WATER-COLOUR DRAWING BY LUCIEN SIMON



"LA BARQUE." FROM THE OIL
PAINTING BY LUCIEN SIMON

Lucien Simon

execution, in the happy balance of the masses, in the brilliance of its colour, the justness of its tonality, and in the vigour and sobriety of its technique, this picture is both an epitome of the sympathetic impressions of its creator and a general description of the sailor's life.

Take this other big picture which its author entitles *La Barque*. Here we see a sailing-boat moving into the shadows of a tree-lined shore. It is a scene set down against a luminous background. A little girl stands up against the mast and smilingly regards her sister, who reclines in the bow, her head resting on her hands, her face lit up by the sunlight, and her eyes full of day-dreams, charmed by the beauty of the hour and by a, no doubt, unconscious pleasure of happy youth. At the tiller is a young man in dark jersey and khaki trousers, while on the left a big sail fills with the breeze and an expanse of sky and sea makes up the background. Here again the idea of the

picture was suggested to the painter directly by a real incident. These children are his own, the boat belongs to them, this spot of nature is their own familiar landscape. Out with them one day he saw this harmony of blue and grey enriched by the apricot hue of the girls' frocks and the yellow of the khaki trousers of their elder brother.

Simon has asked of what are composed the special tones of this general harmony, and he has struggled to reproduce them on his canvas while leaving to each of these big spots of colour its own bigness and special vitality. It was a task which demanded long study and many fruitless attempts. But if he loved this picture so rapidly seen, if he has tried to stop the passage of time to prolong it and fix it upon canvas, it was because his own son and his own daughters contributed to this harmony, and them he has lovingly painted. He has lingered tenderly over the face of the youngest girl, in which the sweetness of childhood is tempered by a



"AU BALCON"

FROM THE OIL PAINTING BY LUCIEN SIMON



"CAUSERIE DU SOIR." FROM THE
OIL PAINTING BY LUCIEN SIMON

growing will and a budding personality. He has studied and scrutinised the physiognomy of the elder, in which the mystery of adolescence is beginning to appear—the tender softness of the eyes, the freshness of the cheeks, the warm colour of healthy life, and the pure and open countenance. There is no doubt that the young man seated at the rudder plays his principal rôle by introducing into the composition the dark note of colour with his jersey and the yellow of his other clothing. But the father has depicted with joy all there is of virility and frankness in this silhouette of the youth who holds the tiller of the little vessel in which his sisters love to lie and dream, who guards and watches over them, and who later on will follow the traditions and take upon himself for their welfare and their protection something of the parental authority. What gives to this picture its particular value is the happy proportion of the masses and the quality of the tones subtending one another in a restricted gamut of colour. But the emotional quality which is here revealed and the projection upon canvas of paternal affection—

this is what gives to the picture its sentimental appeal. Let us, however, recognise that this sentimental value is extremely discreet, restrained almost to excess, and that it is not manifest to all beholders. It may be that in future pictures this emotional quality may become less and less prominent as the art of Lucien Simon develops. It forms, however, in all his works an element of capital importance, and one which must not be neglected when we seek to explain why one is so much attracted by his pictures. It is naturally more prominent in the numerous compositions in which the painter has taken as models his wife or his daughters, but it may be found—if one takes the trouble to seek for it—in all his productions.

Take as another example the picture entitled *Le Bal* (p. 101). This picture gives us an interesting side-light upon the manner in which he works. One cannot imagine that in painting this picture he could have obtained even a single sitting at which to pose the figures. How then did he proceed? He has himself explained his method in an analogous case. "I make a chance entry, and upon the first



"LE DÉBARQUEMENT"

FROM THE OIL PAINTING BY LUCIEN SIMON



“LES BRODEUSES DE GUILVINEC.” FROM THE
WATER-COLOUR DRAWING BY LUCIEN SIMON

impression I make a rapid sketch in my note-book of the large masses of the composition, and the next day in the studio I execute the picture from memory." It is interesting to know this, for we are thus shown how a fine work may be conceived and executed. And the declaration is the much more valuable when it concerns an artist such as Lucien Simon, who, one feels, distrusts his memory and his imagination and what he may possess of fancy. Almost invariably his pictures proclaim clearly that they have been executed face to face with his subject, to which he has wholly submitted himself. It is to this extreme severity that his work owes, no doubt, its accent of truth, its force and its precision. If we may venture to speculate as to the further evolution of an artist who is now in the fullest possession of his means of information and execution, one may hope that the art of Lucien Simon will later on, while retaining the same precision and the same exactitude of observation, be found to be fraught with a little more freedom and liberty; but without doubt it will be due to the methodical cultivation of that most precious faculty which Lecocq de Boisbaudran in his famous book designates as "*la mémoire pittoresque*." Up to the present his development has been in profundity, and he has developed specially neither his imaginative nor his inventive faculties. He has observed and seen things with a penetrating and sustained attentiveness, with intentness and with ardour, but he has so far only concerned himself with painting what his eyes have clearly seen.

The very numerous pictures which the artist has executed with his wife or his daughters for subject should not strictly speaking be designated as portraits. In this series of works the psychological interrogation of the physiognomy of the model is not the principal motif. These paintings are interpretations of sentiment in which the faces play a part, but in the rigorously exact sense of the word they are not portraits. They may more appropriately be classed as decorative works.

At the same time none of the pictures of Lucien Simon lead one to believe that, correctly speaking, he has the decorative sense. In this respect again one touches upon a limitation to his talent. Many of his admirers have misunderstood this question, and have been rather apt to confuse the decorative execution which it is not possible to deny to him with a sense of decoration.

The essential quality of a decorative painting is that of having been conceived with a view to a particular position, of being adapted to that position, of forming a part of its environment, and of so associating itself with its place that it becomes impossible to remove it without detracting first from its own beauty and secondly from the special attractiveness of the architectural *ensemble* for which it was created. The idea of the picture should spring from the wall for which the artist is to execute his work. Any painted work which is hung upon that wall may be a magnificent work of art, but the simple fact that one may place it there, may



"EN BRETAGNE." FROM THE WATER-COLOUR DRAWING BY LUCIEN SIMON



"LE MENHIR," FROM THE OIL
PAINTING BY LUCIEN SIMON.

(By Courtesy of MM. Bernheim Jeune et C^{ie}, Paris.)



"L'ARRIVÉE EN PORT." FROM THE WATER-
COLOUR DRAWING BY LUCIEN SIMON

remove it and carry it to no matter what other site, proves it to be an easel picture whatever its dimensions. The truly decorative work is executed for a definite place, and may not be therefrom removed without risk to its life and beauty.

M. Lucien Simon on two occasions has received important commissions. The first time he was entrusted with the decoration of the semicircular lecture theatre in the Veterinary School at Lyons. He worked upon this task for a year. He completed the designs and then destroyed them! Desirous of making another attempt, he accepted a commission to decorate one of the *salons* of the Direction des Beaux-Arts in the Rue de Valois. He made an endless number of preparatory works, sketches, and designs, and lastly renounced the task. Does this imply a lack of imagination—is this due to the fact that he no longer felt himself supported by the presence of the model and of visible reality? It may be, for there is no doubt that Lucien Simon is before all a realist. Of this he gives proof in the whole of his work, even in his nudes. At the same time in regard to this branch of his activity we feel it incumbent on us to explain ourselves clearly regarding a word which has been much abused.

Realist! With this title it has been thought possible to excuse all the ugliness, all the baseness, and all the vulgarity of certain kinds of work. But if there are among contemporary artistic productions any works of lofty character, severe and quite devoid of any suggestion of vulgarity, those of Lucien Simon are among them. One of these, for example, represents the model lying on a bed. Her legs are crossed, one foot is drawn up near her body, with the knee in the air. The head lies among her fair hair on an orange-yellow pillow of restrained tone, near a straw-coloured scarf of tender hue, and the whole bed is covered with a rich velvet of rather intense violet colour. All this stands out against a blue-tinted background, relieved towards the left of the picture by an Alsatian shawl of black material edged with a little deep purple and yellow silk. In the presence of this nude model it is manifest that the artist has seen first of all the general colour of the flesh against the blue background, against this quiet violet shade and this pale yellow and orange. The figure is

beautiful, the lines of the body are fine and harmonious, and of this the painter has been sensible. He has before all appreciated the quality of tone, the colour of the skin bathed in light, and consciously or not his preoccupation has been first of all to discover the elements composing these harmonies and juxtapositions of colour, and then to transcribe them with scrupulous fidelity.

It is in this care for exactitude that Lucien Simon is a Realist. His visual emotion is purely objective. Among other elements from which it is derived is that feeling of pleasure which may be compared to the delight of an observer who decomposes light by means of a prism in order to discover of what it is made and then watches the different colours of the spectrum recompose themselves before his eyes in the ambient atmosphere. It is the pleasure of an analyst, of an observer, of a painter.

This, then, is the impression that is given by a consideration of the artist's *œuvre*. Lucien Simon has developed in depth of feeling. In his work he has expressed an important part of his inward life.



[PORTRAIT OF M^{lle} L. SIMON. FROM THE OIL PAINTING BY LUCIEN SIMON



"LE BAL." FROM THE OIL PAINTING
BY LUCIEN SIMON



"UNE FILLE BRETONNE"

BY LUCIEN SIMON

By means purely pictorial, with a perfect sobriety, by sustained tones and in a restrained range of colour he has expressed essential truths through the medium of visible life. He is a painter. He respects his craft, and has a horror of shoddy methods and little superficial trickeries; he possesses a deep love of Nature and that innate distinction of soul which leads him unerringly to choose of all the spectacles which offer themselves to his regard those alone which are worthy to be noted. He has loved, above all, work which is proven and conscientious, and is fond of probing character. He is wonderfully equipped for analysis, and has the taste and also the desire to undertake great syntheses. Hence it is that his pictures always give an impression of precision and of rightness. He loves to construct soundly, to build solidly, and his care is always to express only the essential. Each step he takes makes for the grand style, and he must be ranked as one of the most important painters of our epoch. His work is a durable monument, since it has been built up on foundations of patience, of knowledge, and of love.

ACHILLE SEGARD.

THE OLD AND NEW SALONS IN PARIS.

ON every occasion upon which one of our great spring Salons opens to the public all the writers on art make it their task at once to inform their readers regarding the principal works exhibited. Thus in three or four days one is required to give a definite pronouncement upon several thousands of works of art. It may easily be seen, without unduly insisting upon this point, how dangerous such a mode of procedure is liable to become. Does it not seem more desirable to wait a little time, to make more numerous visits to the Salon, to see the works on several occasions? Then, quite naturally, the interesting pictures will stand out with greater distinctness, and those of mediocre talent, which might perhaps at first have given pleasure, will betray the emptiness of their conception and the insufficiency of their means.

Of the four thousand and more works shown at the older of the two Salons, that of the Société des Artistes Français, those that claim our attention here are comparatively few in number, for it must be confessed that the great majority were nothing but commonplace productions—commonplace and often really trivial in motif and without any exceptional technical merits to redeem them from the charge of banality. For all that, there were certain works which must be signalled as standing out well above the average. One of the most remarkable of the figure-subjects was the *Matinée de Septembre* by M. Paul Chabas, depicting the graceful form of a young girl against the horizon of the Lac d'Annecy. M. Duprey showed an excellent nude, and M. Domergue a first-rate portrait of a woman, as well as a clever costume study, *La Robe Jonquille*. M. Henri Martin, always one of our finest decorators, again displayed his fine talent in two paintings, *Les Dévideuses* and *L'Automne*; and M. Joseph Bail's interior with figures, *La Lectrice*, should also be mentioned as one of the most interesting works of this character in the Salon. Of the various American artists who send to this Salon, I noted especially Max Bohm, whose *Jeunesse Joyeuse* impressed me as a work of real interest from a decorative point of view; and a study of the nude by Richard Miller compared very favourably with the numerous other paintings of this kind which always form a strong feature of the Salon. Among the figure-subjects by English artists, Mr. Campbell Taylor's *La Châtelaine*, Mr. Frank Craig's *Dissenters' Chapel*, disclosing a phase of life unfamiliar to the French public, and Mr. W. E. Webster's

The Old and New Salons, Paris

Nineteenth-Century Fancy Dress Ball should be mentioned as works of interest.

Landscape was represented at the Old Salon by several works of really premier order. The delightful drawing by the veteran artist M. Harpignies which we here reproduce stood out unrivalled. Cauvy, in his picture *Alger la Blanche*, revealed himself as an admirable colourist; Boggs in his views of Paris attained to decided mastery of his art; and other notable contributions were the landscapes of MM. André des Fontaines, Chigot, A. Guillemet, and F. Maillaud. Nor must we omit to mention some interesting works sent to this Salon by prominent English landscape painters such as Mr. Hughes-Stanton (*Les Baux, Provence*, and *Pâturage du Pas-de-Calais*), Mr. Terrick Williams (*Le Soir à Concarneau* and *La Récolte du Goémon*), Sir Alfred East (*La Foi*), Mr. Walter Donne (*A Country Funeral in Scotland*), Mr. A. Streeton (*Malham Cove, Yorkshire*), and two London scenes by Mr. A. H. Fullwood.

Sculpture at the Old Salon was numerically stronger than painting, there being over two thousand exhibits in this section. The most

notable contributors were MM. L'Hoest, Lucchesi, Ségoffin, and Bacqué, whose monument to Michael Angelo we reproduce.

The Salon of the Société Nationale des Beaux-Arts was this year deprived of certain of its most brilliant supporters. M. Lucien Simon had just had a special exhibition *chez* Bernheim, and did not desire to appear again before the public; MM. Blanche and Ménard reserved their productions for Venice; M. Ch. Cottet has sent all his recent work to Buenos Ayres; Dauchez and Zakarian were also absentees. But if these artists did not show, there were, on the other hand, at this Salon works by certain artists whose presence among us is something of a rarity, and in particular two Spanish painters of distinguished talent—MM. Zuloaga and Sert.

M. Zuloaga reappeared before the Paris public with work which has gained still more in power and in character. His technique is concerned less than ever with seductive themes, and his palette is occupied solely with forcible effects, with sombre tones like those used by all the great masters of the Spanish School. He was represented by three



"OLIVIERS À MENTON"

(Société des Artistes Français)

BY HENRI HARPIGNIES

The Old and New Salons, Paris

pictures, visions essentially Spanish in feeling, a synthesis as it were of the national life, taking the form of three works of similar tonality and similar sentiment. The *Descent from the Cross*, or *Christ du Sang* as it is called, shows the Saviour all bleeding, and surrounded by characteristic types of old Spain. In the *Victime de la Fête*, which is perhaps the most characteristic of the three works, we see an old horse exhausted by his efforts in the bull-ring bearing an aged picador, himself worn out and weary, across the mountains to his native village; and finally the third painting, *Mon Oncle Daniel et sa Famille*, depicts a charming and typical series of portraits grouped in the open air round a painter.

The other Spaniard, M. Sert, achieved success with his huge ceiling painted for a private mansion, and depicting the nuptials of Amor and Psyche. Here he revealed one of the finest gifts for decoration on a large scale which it has been given to us to see for a long time. We must not leave the triumphant Spanish School this year without a mention of the beautiful landscapes of M. S. Rusiñol, the Basque types of Valentin de Zubiaurre, and the excellent picture by M. Vila y Prades, *Canto*

gitano, executed with great spirit, and containing some first-rate passages of paint.

Let us come now to the works by the members of the French School. There was among them this year no startling revelation, but the level of the exhibition was throughout excellent, and among the young men several first-rate individualities are to be noted, such as M. Gumery, who signed a very important canvas, *Les Coulisses de la Plaza*, a realistic work of great power, and also a very pretty portrait of a young girl; Mr. Fox, an English artist, who achieved a great success among amateurs and artists with his *Le Thé*, a work well composed and of pleasing technique; M. William Malherbe, who employed colour with infinite vigour and sympathy in his *Portrait de Gaby Delys*; and M. Ablett, who showed an excellent portrait in an interior painted with a very right appreciation of values. M. Michel Cazin, who attaches himself in some measure to the traditions of his father, the great Jean Charles Cazin, at the same time gives evidence of a personal vision. His two Flemish landscapes denoted an extremely delicate sensibility to the atmosphere and nature of the North.



"ALGER LA BLANCHE"

(Artistes Français)

BY L. CAUVY



(Artistes Français)

MONUMENT TO MICHAEL
ANGELO. BY D. BACQUÉ

The Old and New Salons, Paris

Besides these few surprises one remarked with interest the contributions of the regular exhibitors at the Nationale. Among those who have achieved works of distinction this year one must mention M. Aman-Jean, who showed a large decorative painting, *Les Quatre Eléments*, commissioned by the State for an amphitheatre in the new Sorbonne—a very interesting work, and one showing all the decorative talents of this artist. M. Maurice Denis has also specialised in these big decorative pictures. His *Âge d'Or*, consisting of five panels executed for the hotel of the Prince of Wagram, showed this artist's great love of sympathy and unity—essential features of decorative painting. Auburtin did not show this year any large decorative compositions, but his two important panels, *Sons de Flûte* and *Chants sur l'Eau*, showed him to be before all else a decorator who follows the fine traditions of Puvis de Chavannes, and revealed the artist's fine imaginative qualities, combined with an extreme beauty of composition.

M. Roll, the president of the society, from whom we had last year a very fine decorative work

destined for the town of Buenos Ayres, did not this year sign any work of such imposing dimensions. Nevertheless in his self-portrait we had one of the best portraits of men that we have seen for some time. In another picture, representing a fight between two stallions, M. Roll gave evidence of his finest qualities of energy and spirit. It is generally conceded that M. Gaston La Touche surpassed himself this year. One has seen nothing more seductive, more rich in colour or better composed than this picture, in which charming young girls are pelting with roses a statue of Love.

The landscapes by Raffaëlli were of premier order. When the artist was asked how he contrived to avoid ever giving the slightest evidence of flagging power he made in the writer's presence this delightful response: "It is because I start each new canvas, no matter what it be, with the same fever, the same emotion, and the same anxiety as I did when I was twenty years of age." These words give us a clue to the comprehension of the works he exhibited this year, and chiefly *Les Petites Maisons au Bord de l'Eau* and *La Place St. Jean à Nemours*,



"JEUNESSE JOYEUSE"
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(Artistes Français)

BY MAX BOHM



“MATINÉE DE SEPTEMBRE”
BY PAUL CHABAS

(Artistes Français)

The Old and New Salons, Paris

both fine in technique and full of the true feeling of an artist for nature. Landscape work was otherwise well represented this year at the Nationale. M. L'Hermitte showed a very fine picture of a flock of sheep leaving the fold; M. Billotte pictures the suburbs of Paris, and M. Montenard and M. Dauphin some warm scenes of the South. The landscapes, indeed, formed a nucleus of work such as few Salons are able to offer us. We must give space at least to mention the following: MM. Prunier (views in the Pyrenees), Waidmann, Ernest Chevalier, Péters-Destéract, Albert Moullé, Milcendeau (whose cottages of the Vendée are finely characteristic), Costeau, Madeline, Le Gout-Gérard Le Mains, Lebourg, Willaert (very happy in his scenes of the "dead cities"), Auguste Lepère, Griveau, Le Sidaner (who still maintains the excellent level of his achievement), Morisset, Prinnet, Stengelin, Ullman and von Glehn—merely to single out some of the most noteworthy exhibitors; and I would lay particular stress upon the excellent modern landscape by M. Gillot, who has depicted

with fine colour some factories on the banks of a river.

The portrait-painters at the Salon formed, perhaps, a phalanx less numerous and less strong; nevertheless here also there were some very interesting things. Mr. Lavery showed this year a very beautiful portrait; M. Boldini is always very dexterous, but his colour seemed to suffer a little from monotony; M. de la Gandara continued his rôle as the faithful historian of the modern woman; MM. Gervex, Louis Picard, Bernard-Osterman, Guirand de Scevola, Woog, Guiguet, Jeanniot, Bracquemond, and László also exhibited notable portraits. M. László's *Duchesse de Rohan*, a work of admirable freshness, is reproduced among our illustrations.

In fact, we had here an excellent Salon in spite of the abstentions named above, and I should not like to conclude my notice of it without a last word calling attention to the very sympathetically treated and vivaciously painted flower-pieces of M. Henri Dumont.

HENRI FRANTZ.



"DES SONS DE FLÛTE"



“LES PRÉSENTS DE LA TERRE”
BY H. CARO-DELVAILLE

(*Société Nationale*)



“LA CIBLE” (THE TARGET)
BY GASTON LA TOUCHE

(Société Nationale)



(Société Nationale)

"PAYSAGE MODERNE"
BY E. LOUIS GILLOT



PORTRAIT OF THE DUCHESSE
DE ROHAN. BY P. A. LÁSZLÓ

(Société Nationale)



PORTRAIT OF Mlle. LINA CAVALIERI
BY A. DE LA GANDARA

(Société Nationale)



"LE GOÛTER." BY
J. A. MUENIER

(Société Nationale)



JINGFAU

“LES PETITES MAISONS AU BORD
DE L’EAU.” BY J. F. RAFFAELLI

(*Société Nationale*)

LEANDRO RAMON GARRIDO: A
NOTE ON THE MAN AND HIS
WORK. BY J. QUIGLEY.

IT is about three years since Leandro Garrido died at Grasse, at what he considered to be the very outset of his career, the very beginning of all he had hoped to achieve. But the art world had already recognised him as a painter of individual talent, and in France, especially, he had received signal honours. As one surveys the list of living artists, there seems no one to fill the precise place Garrido had made for himself as a painter of *genre* and figure subjects. He possessed the power that was Chardin's of treating everyday subjects with distinction. All his work shows that he combined the gift of seeing things in their right relation with that sureness in the use of his medium which results from persistent study and practice. In depicting a human being or a piece of still-life he was always the informed painter, one who felt delight in paint for its own sake, delight in rendering form and colour with extraordinary verve and apparent facility.

There are those who object that Garrido treated the still-life in a *genre* picture as of equal importance with the living model, but in a brief note one cannot enter upon discussion. It is enough to say at this point that the painter's thoroughness in detail did not detract from the main scheme and rhythm of his compositions, and this thoroughness is yet another proof of his strenuous and earnest devotion to his art. If ever a painter was qualified to achieve success by haphazard methods it was Garrido. Had he chosen to be eccentric, and to attract those who seek sensation in art, he might have rivalled the most bizarre among the moderns.

But he was always deliberate, even in the choice of unpleasing subjects that presented fresh problems for his brush, and in those studies of facial expression that have evoked adverse criticism. "Le rieur Garrido," as he has been called, on account of his preference for smiling faces, found the study of fleeting expression more attractive than statuesque repose, but his workmanship does not rest upon ephemeral ideals, and the pictures purchased for public galleries and private collections will give lasting testimony to the value of his art. Even the studies in paint and charcoal that he left behind (never exhibited until after his death) show the same instinct for deliberate work, and are in themselves sufficient to make a reputation.

To appreciate fully his work it is important to know something of the man's life and circumstances. All his life he had battled against ill-health, but by



"THE FISH-WIFE"

FROM THE OIL PAINTING BY L. R. GARRIDO



"A CLOUDLESS HORIZON." FROM THE
OIL PAINTING BY L. R. GARRIDO

sheer force of will and an intense desire to live he found strength for unceasing study and labour. The casual observer might well be surprised to find in this frail-looking man, of somewhat melancholy expression, the painter of virile pictures, sometimes almost brutal in their realism, sometimes aglow with extraordinary vivacity. But upon closer study one can trace the inevitable affinity that must exist between all sincere and spontaneous art and the personality of its creator. To represent *life*, to paint life as he saw it, seems to have been Garrido's chief concern—no more and no less. He had the rare power of giving life to his subjects, of rendering subtle expressions that elude even the most able painters. One wishes that he had taken Browning's poem "The Flight of the Duchess" and depicted that vivid personality, active, stirring, all fire, as the little duchess received the magnetic message that was "life's pure fire" from the gipsy crone's lips. Whether it is the province of paint to describe what words have already invested with the breath of life is beside the question.

Our concern is with the work done rather than with that never attempted, but one would fain have seen Garrido's generous and skilful brush employed on some such theme.

It is remarkable that the work of so delicate a man should have been invariably sane and robust, but in Garrido's case physical delicacy was treated as something exterior, as a weakness to be fought or resolutely ignored. Hence there is no trace in his art of that physical malaise which may so easily affect the nervous quality of work. In common with other temperamentally shy and retiring persons, he was stubbornly courageous on certain matters and convictions, and his motto might well have been "*De l'audace, encore de l'audace et toujours de l'audace*," as far as this was compatible with absolute truth and sincerity.

Another remarkable factor in Garrido's art was that of nationality. His father, Fernando Garrido, was a Spaniard—an artist and politician exiled from Spain about 1874 on account of Republican opinions. Leandro Garrido was born near Bayonne in 1869. His mother was English, and he was bred partly in England (he never revisited Spain after early childhood, except for a brief time to study Velasquez), but this country never inspired his art. The Southern element in his blood made him long for sunshine, for colour, for a fulness and withal a simplicity of life that seemed unattainable under grey English skies and in conventional surroundings. He studied for a time at South Kensington, and owed indebtedness to the great English portrait-painters as well as to Velasquez and Hals. From modern art he borrowed nothing—consciously, that is to say. English critics usually describe him as a follower of Velasquez or of Franz Hals, and the public, content to have its opinions ready-made, is apt to echo this definition. A thoughtful admirer of



"OLD MAN WITH A PIPE"

FROM A CHALK DRAWING BY L. R. GARRIDO



"ALL IN THE DAY'S WORK." FROM THE OIL
PAINTING BY LEANDRO RAMON GARRIDO.

Leandro Ramon Garrido



PEN-AND-INK SKETCH FOR "LA DAME AUX GANTS"
BY L. R. GARRIDO

work is notable, especially that painted in a high key, and treated in joyous fashion. He loved effects of sunshine gleaming through foliage, and touching with vivid spots of light the nude figures of bathers. Here was a call for dexterous handling that attracted him. Usually considered a realist, Garrido's landscapes, and most of the small studies for landscape, show deep poetic feeling. A small painting, called *Still Waters* (in the possession of Mrs. Garrido), of the river Canche at Etaples is an idyll. The moon rises in a quiet sky, reflected in water and sands, the pale tones of which are rendered with infinite subtlety. From the study of this artist's work alone the student may learn much of his equipment. The drawings recently acquired by South Kensington are each in their way examples of fine line and characterisation, of poetic feeling in landscape, and of flesh-modelling. In one of these black-and-white studies he has given with rare economy the perfection of modelling. As a proof of his skill in subtle portraiture a profile portrait of Miss Marian Powers (a friend and pupil) is the subtlest piece of paint imaginable. Light, colour, and texture are alike admirable.

Garrido was a conscientious and inspiring master.

Garrido's art recently traced an affinity to Raeburn, especially in the characterisation and treatment of *The Fish-wife*—reproduced on page 116.

Garrido might pardonably have wholly adopted the Velasquez manner and yet remained sincere, although his choice of subject lay in other directions. By race and temperament he was attracted to the genius who has dominated so many painters, but he had lived in other lands and unconsciously absorbed other influences, and the wonderful brushwork of Hals and his frank and virile way of presenting life held him spell-bound. Loving France as he did, it is strange that he did not avow allegiance to the French schools. He studied at the École des Beaux-Arts, and most of his work was done in Paris. About the year 1906 he was elected Sociétaire of the Société Nationale des Beaux-Arts, and after his death the society gave a prominent position at the Salon to a memorial exhibition of his work. Although the French Press almost invariably classified Garrido as a Spanish painter, France seems to have claimed him by adoption, and to have inspired his principal landscapes.

Primarily a *genre* and figure painter, his landscape



"THE ART CRITIC" (CHARCOAL STUDY). BY L. R. GARRIDO
(Victoria and Albert Museum)



"NEAR AVRANCHES"

(The property of Mrs. W. Leadbitter)

FROM A DRAWING BY L. R. GARRIDO

He gave to his pupils' work an ungrudging interest that could never be repaid by fees. Some of his pupils have become successful painters, and frankly own their indebtedness to a master who was ready at any moment with sympathetic criticism. In his marriage—that most critical of all experiments to the artist—he was singularly fortunate. Courage and sincerity were matched with equal courage and sincerity, and in this real companionship with his work and ideas the artist found rest and contentment, until at the early age of forty he had at last to yield to inexorable weakness.

Of the pictures here reproduced, *A Cloudless Horizon*, carried out in low and quiet tones, is an excellent piece of work, in which each part takes its place unerringly. The child's mischievous face expresses complete satisfaction, and the still-life is excellent. *All in the Day's Work* is a *tour-de-force* of still-life painting, the smiling girl being of secondary importance in the scheme. The pen-and-ink sketch for *La Dame aux Gants* is especially interesting as being the only pen-and-ink drawing by Garrido known to be in existence. *The Art Critic*, a study for the picture already mentioned, is reproduced from a charcoal drawing, and portrays a remarkable type which one need scarcely say appealed strongly to the artist. More delicate in handling is the *Old Man with a Pipe*, drawn in black and white chalk; and the drawing of *Near Avranches* shows that poetic feeling characteristic of many of Garrido's landscapes.

Among his most important works is the brilliant portrait study *La Dame aux Gants* purchased by

Glasgow in 1904; *La Petite Plongeuse* (reproduced in *THE STUDIO*, vol. xxvi. p. 197), purchased by the Luxembourg, and now hung in the Château du Rambouillet. In the Petit Palais (Champs-Élysées) is a fine example, *Au Spectacle*, which was bought by the City of Paris. The Philadelphia Art Gallery acquired *The Treasure* and *The Art Critic*; and Buenos Ayres Gallery *Le Promenade aux Bois*. The Walker Art Gallery, Liverpool, always foremost to recognise talent, acquired *His First Offence*.

These works testify, as no written word concerning them can do, to the value of Leandro Garrido's art. But the written word has its use in making a painter more widely known, and, perhaps, more widely understood.

J. Q.

An International Building Trades Exhibition (Internationale Baufach-Ausstellung) on an extensive scale is to be held at Leipzig next year from May to November. The exhibition, which will occupy an area of about 400,000 square metres, will be divided into eight chief sections, of which the principal one will comprise architecture in numerous groups, towns and settlements, underground and overground construction, interior decoration, industrial art, homes and their decoration, architectural painting and sculpture, gardens and parks, cemeteries, monuments, &c.; while another important section will include building materials of every kind, heating and illumination plant. The exhibition site is in close proximity to the garden suburb of Marienbrunn.

THE ROYAL ACADEMY, 1912

SECOND SERIES OF ILLUSTRATIONS



"GRANDMOTHER'S WARDROBE"

(By permission of the Autotype Fine Art Co., Ltd.)

BY GEO. PHENIX



“RAIN CLOUDS : BOSHAM”
BY MOFFAT LINDNER



"THE MARKET-PLACE, EVENING"
BY JOHN LAVERY, A.R.A.



PORTRAIT OF A YOUNG GIRL
BY HERBERT DRAPER



PORTRAIT OF MISS BROOKING
BY HUGH DE T. GLAZEBROOK



"CAMARGO." BY
F. G. SWAISH



"THE WINDOW." BY
GEORGE CLAUSEN R.A.



"THE HAPPY HUNTER" (WATER-
COLOUR). BY W. RUSSELL FLINT



"BLACKBERRY GATHERING." BY
THE LATE ELIZABETH FORBES



STATUE OF THOMAS GAINSBOROUGH, R.A.
BY BERTRAM MACKENNAL, A.R.A.

*(For the National Gainsborough
Memorial at Sudbury, Suffolk)*

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house of which a ground plan and two elevations are given on the next page has been designed by Mr. R. F. Johnston, of London, for a secluded situation within easy reach of Guildford, in Surrey. It has a symmetrical elevation to the entrance front, while the south or garden elevation is grouped together by two gables, being in sympathy with the broad Georgian outlines of the north elevation. The arrangement of the plan is simple and needs little further explanation. On the ground floor the dining-room is the largest, measuring 23 feet by 16 feet; the drawing-room is slightly

smaller. On the floor above are four large bedrooms, and in the roof two for servants. The materials used for the elevations are rough hand-made red tiles for the roof, with sweeping valleys. The walls are in roughcast. The quoins and chimneys are built of small hand-made red bricks. There is a formal garden, which has been planned according to designs by the architect.

Among the Welsh mountains certain conditions of climate prevail which should largely dictate the method of building. Wind and weather are at times very rough, and the rainfall is considerably above the average for England. This suggests that the walls should be thick and the windows not too large; flimsiness should in every way be

avoided. Sash windows are more practical than casements, except in very sheltered places. These principles have been adopted in the design of the house illustrated on p. 135. "Rhowniar" is the name of a small estate not far from Aberdovey, and the house is being built from the design of Mr. O. P. Milne upon a small sheltered plateau well up on the hillside, whence it will command fine views of mountain and sea. Some difficulty was experienced in getting a road up to the site, but by carefully scheming this round the contours of the hill and by cutting through the rock at one point it has been contrived without any very steep gradients. The house itself will stand on a terrace, below which will be a small formal garden and lawn. No great amount of garden is needed for a house in such surroundings, only just enough to give a setting to the house in the midst of its natural environment, to harmonise with which it has been designed. The roof is to be covered with



BUST OF THE RIGHT HON. JOSEPH CHAMBERLAIN, M.P. BY COURTENAY POLLOCK
(*Royal Academy*)

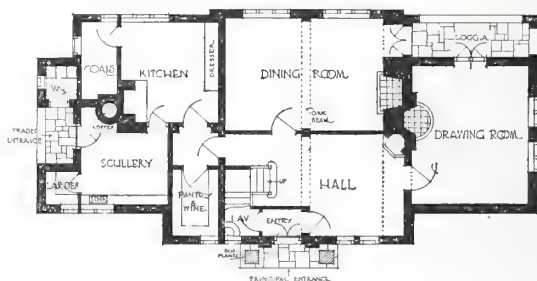
Recent Designs in Domestic Architecture

thick and roughly cut Precelli slates, which are of a greenish-grey colour. A feature has been made of the deep verandah and garden-room, for use as an additional room in fine weather, and glass screens that can be easily removed are arranged in the openings.

The Greenway, at Shurdington, a few miles south-west of Cheltenham, is a pleasant sixteenth-century Cotswold house mentioned in the county history. Standing quite close to it is a smaller building of the previous century. The two have now been incorporated; the older part contains the kitchen and offices and a small private chapel. Some time in the last century the house, which is now the property of the Rev. I. S. Sinclair, the Archdeacon of Cirencester, was rather unfortunately remodelled; the south-east front was obscured by greenhouses, potting sheds, and all sorts of backyards. As the plans and sketch on p. 136 show, all this has now been re-schemed; a good deal of new work has been added, and the garden has been arranged to suit the slope of the land and open out a fine view to the south-east. Mr. Ernest Newton, A.R.A., was the architect for the alterations.

The particular form of the house in Poland by Mr. Baillie Scott (p. 137) is the outcome of the local conditions of climate. During six months of the year the country surrounding the site is covered with snow; and it was consequently thought desirable to make the house itself, as far as possible, fulfil the functions of both house and garden during the winter, so that imprisonment within its walls should not be irksome. The rooms are therefore grouped round a central court, which, roofed by a dome, forms a winter garden to be enjoyed when the gardens surrounding the house are inaccessible. The main living-room, or "hall," is on the west side of this central "garden," and has a stage for music at one end, and the dining-room at the other;

whilst beyond the stage, in the south-west corner of the building, is the library. Here the fall of the ground has suggested a scheme by which the main floor of the library is kept considerably lower than the other rooms, the approach from them being at the level of an overhanging gallery which has a stair descending to the room itself. Although so far below the hall floor, the library is still above the quickly sloping ground to the south. The central portion of the south front is occupied by the garden room, with arches opening on to a terrace overlooking a wooded hillside which descends to a lake. The remainder of the ground plan is taken up by a suite of bedrooms and the kitchen premises. On the upper floor an arcaded gallery



ELEVATIONS AND PLAN OF A COUNTRY HOUSE NEAR GUILDFORD, IN SURREY
R. F. JOHNSTON, ARCHITECT

RHOWNIAR • ABERDARE • NORTH WALES • O. P. MILNE • ARCHITECT •
16 GREAT JAMES STREET • BEDFORD ROW • LONDON • W.C.



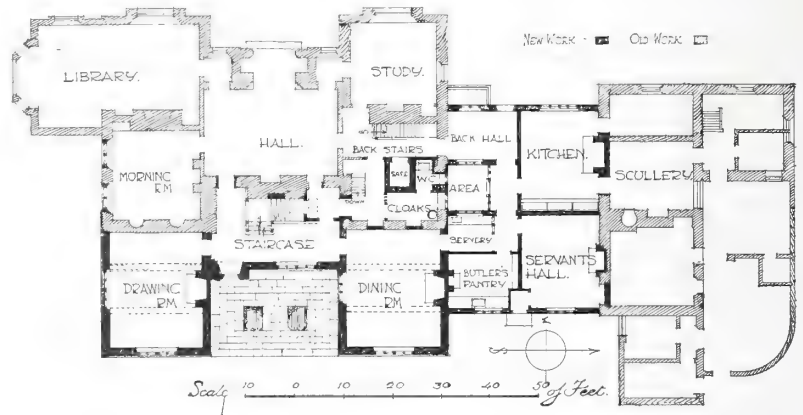
A HOUSE IN NORTH WALES
O. P. MILNE, ARCHITECT

Recent Designs in Domestic Architecture

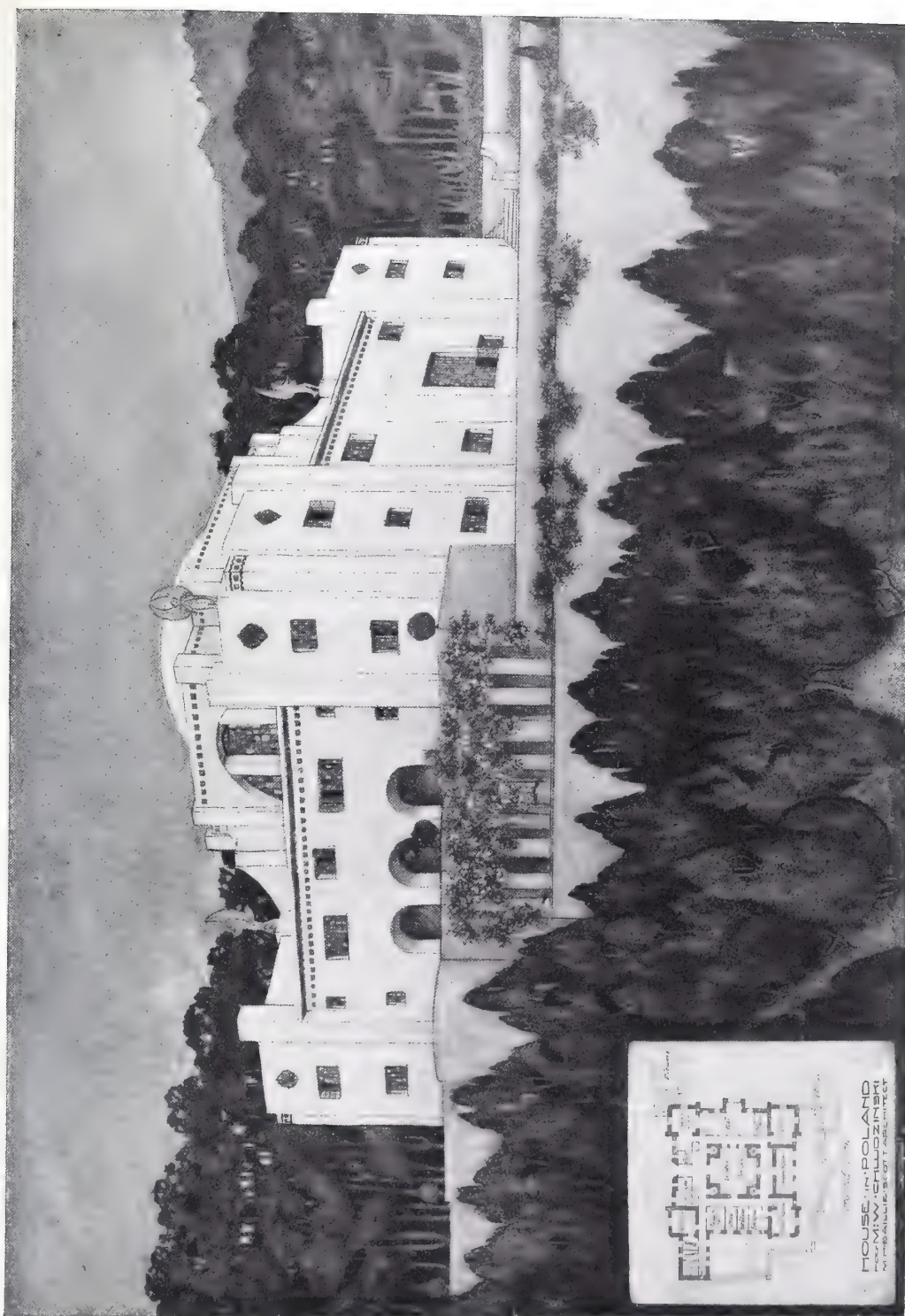
surrounds the winter garden and affords access to the bedrooms. In the treatment of the roof generally, the principle which influences the design of a Swiss *châlet* has been adopted by making the slopes sufficiently flat to hold the snow, which thus, like a natural blanket, helps to keep the house warm. The drawing reproduced is by Mr. Allen Chandler, Jnr.

With these examples of British designs in domestic architecture we give some illustrations of a country villa in Germany which has been erected from the designs of Herr Paul Renner, an architect practising in Berlin, at the picturesque village of Zehlendorf. His aim in designing the building has been to make it harmonise with the landscape environment and as far as possible in keeping with the general character of the houses in that immediate locality, which are mostly

residences of a superior type. In the front elevation to the road, of which part is shown in one of our illustrations, the line of frontage is broken at the principal entrance in the centre, while the elevation to the garden is pleasantly relieved by the semi-circular bay and the terrace shown in another of the illustrations. The interior accommodation of the villa is such as would be required by an owner of means, and comprises the usual "reception" and living rooms, bedrooms, dressing-rooms, guest chambers, and a billiard-room. The special feature



THE GREENWAY, SHURDINGTON, NEAR CHELTENHAM. ERNEST NEWTON, A.R.A., ARCHITECT FOR THE ALTERATIONS



A HOUSE IN POLAND. M. H.
BAILLIE SCOTT, ARCHITECT

Recent Designs in Domestic Architecture



VILLA NEUBECK, ZEHLENDORF

PAUL RENNER, ARCHITECT

of these interiors is the employment of the choicer kinds of wood. Thus for the walls and ceiling of the lofty hall, as well as the doors opening on to it, and the staircase, mahogany and ebony with inlay have been used. For the dining-room elm has been employed throughout. The scheme of the oval

music-room is green and white, with furniture of ebony. In other rooms citron wood, oak, and pine have been used to impart a pleasing variety. Pictorial and plastic decoration has been resorted to but sparingly, Herr Renner's chief aim being to avoid superfluous ornamentation and to rely on the materials used as the principal source of decoration.

Two markedly contrasted types of Russian architecture are presented in the drawings by a young Polish architect, George Lukomski, which we are reproducing in colour.

M. Lukomski, who is an alumnus of the Imperial Academy in St. Petersburg, has displayed a rare talent for portraying the various types of building which are to be found in the cities, small towns, and villages of European Russia, and especially in the south-western provinces, which at one time formed part of the



VILLA NEUBECK, ZEHLENDORF

PAUL RENNER, ARCHITECT



DESIGNED BY PAUL RENNER

MUSIC-ROOM, VILLA NEUBECK



DESIGNED BY PAUL RENNER

DRESSING-ROOM, VILLA NEUBECK

Studio-Talk

kingdom of Poland—Little Russia, Volhynia, and Podolia—where the intermingling of Occidental and Oriental elements often produces curious architectural combinations. The drawings reproduced form part of an extensive series which attracted considerable notice when shown at recent exhibitions in St. Petersburg and Moscow, and like all the rest are, we gather, to be regarded more in the nature of compositions than actual studies from nature; thus though he gives to one the title of "The Capital," what we really have is not an actual drawing of St. Petersburg, but a composition embodying the characteristics of the architecture of the northern capital. Similarly with the other drawing; though the group of houses here depicted may not be found to exist anywhere, yet as regards the style and colour-ornamentation of these one-storied wooden houses, the drawing may be accepted as typical of the domestic architecture of a small provincial town of Russia. It is interesting to note that the national architecture of Russia has of late years been attracting more and more attention from her artists. At the beginning of the nineteenth century this *genre* had one or two

able exponents, such as Fedor Alexeieff and his pupil Maxim Vorobieff, but later on architectural motifs were almost completely neglected by Russian artists; and not until the literary element began to disappear from Russian art was interest in architectural subjects reawakened.

STUDIO-TALK.

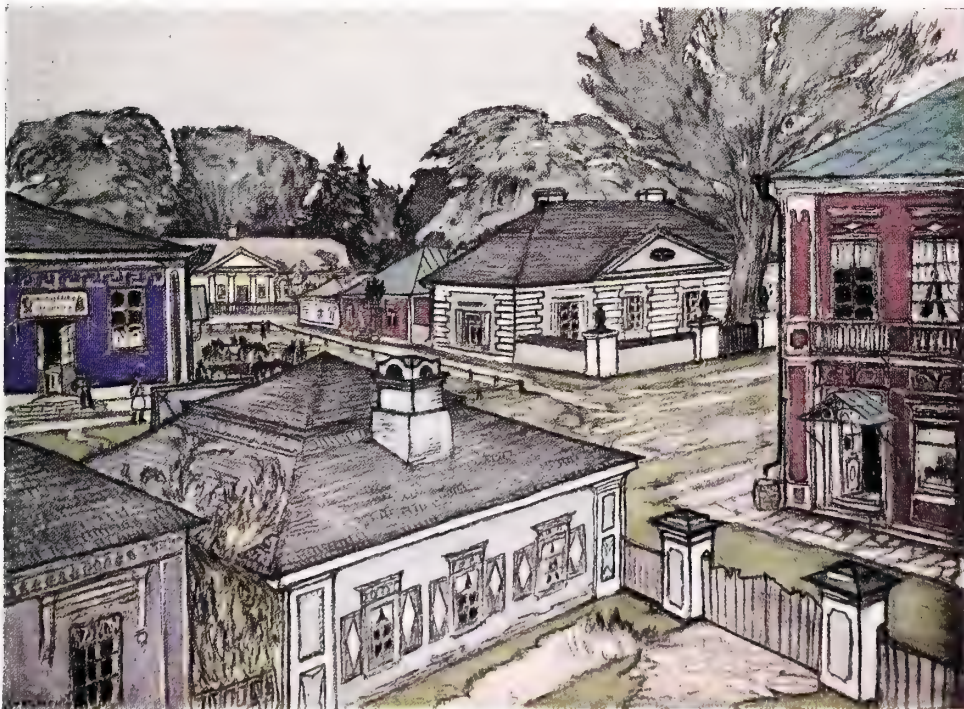
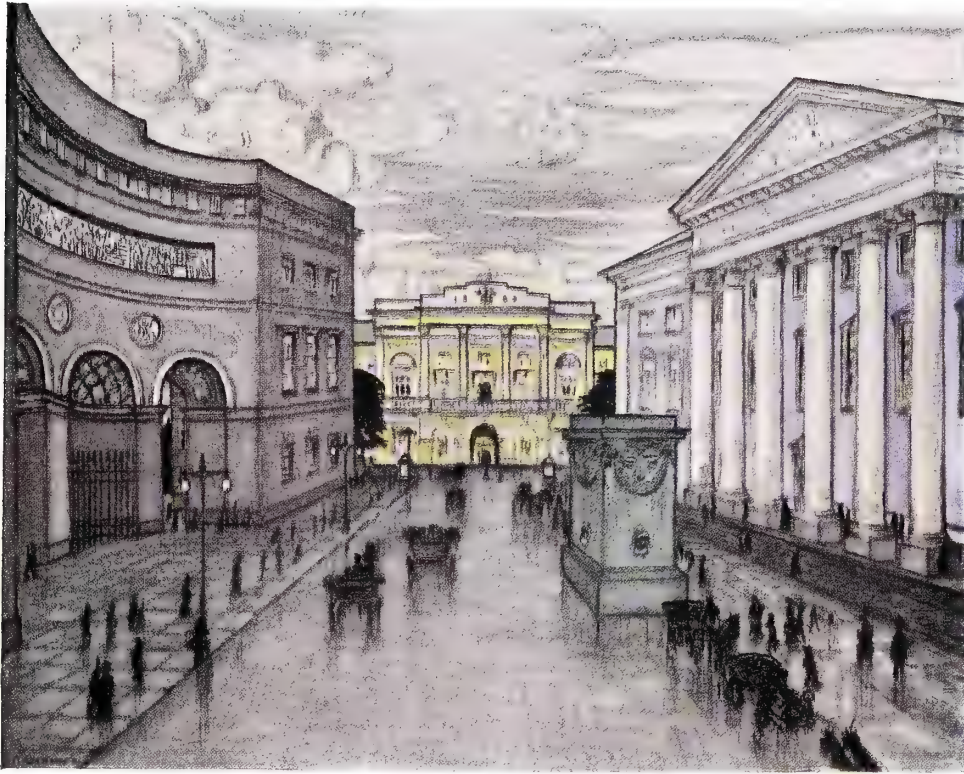
(From Our Own Correspondents.)

LONDON.—It speaks well for the vitality of the New English Art Club that three or four of its most prominent members can abstain from exhibiting without the visitor being oppressed with a sense of things missing. This year Mr. Wilson Steer disappointed his admirers greatly in his *Bridgnorth*. This painting showed nothing of Mr. Steer's beautiful sense of colour, in which he leans so instinctively to those problems of silvery effect which are the despair of less highly attuned genius. The picture *Reconnoitring*, by Mr. J. S. Sargent, which we are reproducing, is a singularly interesting canvas. It is just as if Mr. Sargent wished to prove in it the sum



BEDROOM AT VILLA NEUBECK

DESIGNED BY PAUL RENNER¹



TYPES OF RUSSIAN ARCHITECTURE.—
I. IN THE CAPITAL. II. IN A SMALL
PROVINCIAL TOWN. FROM DRAWINGS IN CHALK
AND WATER-COLOUR BY GEORGE LUKOMSKI.



"THE DESCENT FROM THE CROSS"

BY W. BECK SAVAGE

(By permission of Capt. J. Audley Harvey, owner of the picture and copyright)

which he is always working out in more rapid impressions. The spontaneity of those impressions has never been surpassed. Very few impressions of the kind religiously keep to the truth, and take no liberty with that of which they profess to be an immediate, direct expression; very few of them could, as painters say, be carried farther. Mr. Sargent has in this instance carried his impression through to the very end. For a long time Mr. William Rothenstein has not been so happy as in his *The Princess Badroulbador*. He has always had a very aristocratic sense of the beauty of rich textiles, porcelains, lacquers, &c., as they can be conveyed in paint. With him originated to some extent the present-day return to interior *genre* art. In the picture of the above title, a portrait group of three children dressed up, he comes back in his old style to the old theme. We are reproducing Mr. William

Beck Savage's *Descent from the Cross*. It is a great theme for a young painter to touch, but he has handled it in the right spirit. The picture owes its distinction to an unusual dignity of composition, a trait to which our reproduction testifies. Mr. William Orpen had two large and important pictures in the exhibition, *The Café Royal* and *The Chinese Shawl*, a portrait. The former picture represents, with more than a note perhaps of caricature, Messrs. Augustus John, James Pryde, William Nicholson, George Moore, and others in the Café Royal. These eminent men are not represented with such reverential painting as is the waiter in the centre of the canvas. The problem of endless succession of reflections in mirrors and of reflected lights is one in which the supreme gifts of Mr. Orpen have a peculiar chance of expressing themselves. Mr. von Glehn had a large picture in

Studio-Talk

the exhibition, entitled *A Picnic*—a scene with many figures in strong sunlight handled with an ease that speaks of unusual artistic power. The painter's other canvas, *New England*, is one of his finest works; it was reproduced as our frontispiece last month. A flower group by Mr. Philip Connard perhaps better represented that artist than his *At Castleacre*, in which the effect was marred by its resemblance to that of a snap-shot made in strong sunlight; thus fitting badly with the extreme deliberation over decorative composition and drawing in it. Pictures which should be mentioned are *Sunrise on the Fletschhorn*, reproduced herewith, an instance of Mr. C. M. Gere's delicate impressionism; *The Ash Tree*, by Mr. Fairlie Harmar; *Night-Piece*, by Mr. David Muirhead; *Phantasy*, by Mr. Henry Lamb; *The Quay*, by Mr. W. W. Russell; *The Gendarme and the Peasants*, by Mr. Sidney Lee; *Morthoe*, by Mr. Maxwell Armfield; *A North-west Wind*, by Mr. F. H. S. Shepherd; *The Thrashing Machine*, by Miss Lily Blatherwick; *Woodingdean*, by Mr.

William Nicholson; *The Port of Little London*, by Mr. David Muirhead; and *The Blue Precipice*, by Mr. C. J. Holmes. In the water-colour room Mr. Alfred Rich, whose *Ely Cathedral* we are reproducing, Mr. Wilson Steer with his *Trees by the Severn*, and Mr. D. S. MacColl with *From Brasenose Quad* were the most interesting exhibitors this season.

The Goupil Gallery summer exhibition contains some notable instances of still-life painting by Mr. William Nicholson, Mr. George Clausen, Mr. W. B. E. Ranken, Ribot and M. Vollon. Other works of interest are *A Gala Day in Naples*, by Mr. Frank Brangwyn; *By the Window*, by Mr. William Orpen; *The Fallen Tree*, by the Canadian painter Mr. Homer Watson; *Souvenir of Syke*, by Mr. G. W. Lambert; *Two Children under an Olive Tree*, by Mr. Augustus E. John; *Yachts in Salcombe Bay*, by Mr. A. Ludovici; and pictures by Conder, Matthew Maris, Ziem, and others. At the same galleries Mr. Archibald Browne, of Toronto,



"ELY CATHEDRAL" (WATER-COLOUR)

BY A. W. RICH



"RECONNOITRING." FROM THE OIL
PAINTING BY J. S. SARGENT, R.A.

(*New English Art Club*)

Studio-Talk

has been holding a one-man show. This artist possesses a delicate sense of colour and precision of execution, but except in his more direct pieces, such as *The Harbour*, *Port Credit*, these qualities are somewhat concealed by more artificial qualities of picture-making.

The painting by Mr. Joseph Simpson which we here reproduce in colour was one of the outstanding features of the recent exhibition of the Royal Society of British Artists, to which we referred in our Studio-Talk for May.

The Pastel Society has not for some years so justified its existence as it does this year. For a change there is plenty of work shown which could not have been effected so well in any other medium as in pastel. This especially might be said of those two gifted pastelists Mr. Gwelo Goodman and Miss A. Airy. Miss Mabelle Unwin, Mr. W. G. von Glehn, Miss Wyn George, Mr. Thos. W. Hammond, Mrs. Julia Creamer, Miss A. G. Pike, Miss Florence Small, Mrs. Gwendolen Gibbon, and Mr. W. L.

Bruckman are also executants in the fascinating medium who should be particularly remembered in connection with the recent show.

At the Leicester Gallery the exhibition of Lady Butler's famous picture *The Roll Call*, lent by His Majesty the King, was the feature of an exhibition of her work. This painting was exhibited in the Royal Academy in 1874, and purchased by Queen Victoria; few paintings have made in their day so great an impression. That the picture possesses some of the qualities in art that endure is shown by the fact that it is still impressive in its formulation of black and grey, and quality of paint.

The exhibition of designs for mural painting and for the decoration of schools and other buildings held at Crosby Hall during June was on the whole disappointing, notwithstanding the presence of a few interesting contributions. It has been admitted by designers of experience in this field that little that is satisfactory can be effected unless the decorator addresses himself direct to the space to be filled;



"SUNRISE ON THE FLETSCHHORN"

FROM THE OIL PAINTING BY C. M. GERE



"AFTER THE BALL," FROM THE OIL
PAINTING BY JOSEPH SIMPSON.



"BREEZY PASTURES"

FROM THE OIL PAINTING BY ALGERNON TALMAGE
(Purchased for National Gallery, Sydney)

that drawings prepared under other conditions have nearly always to be abandoned. If students could sometimes be allotted panels occupying some space of an actual wall, say in Crosby Hall, and limited perhaps in the number of colours they were allowed to employ, some educative assistance would be given to the development of mural art.

The monument just completed by Mr. Jacob Epstein for the grave of Oscar Wilde in the cemetery of Père La Chaise was exhibited in June at Chelsea. It is an impressive work, executed in the spirit of the profound mood in which the poet's "Salome" was written.

Mr. Algernon Talmage's picture, *Breezy Pastures*, which we reproduce on this page, was one of the twenty-nine paintings which he exhibited recently at the Chenil Galleries in King's Road, Chelsea. It is an excellent example of this artist's landscape work, and the authorities in charge of the National Gallery at Sydney are to be congratulated on its acquisition.

EDINBURGH.—In the notice of the first Royal Scottish Academy exhibition in the new buildings, published in *THE STUDIO* last July, it was stated that if the standard then set up could be maintained "the Academy exhibitions will no longer be what they have too frequently been, merely a provincial collection, but will take their place among the representative displays of the great art centres." To-day no apologetic note requires to be struck. The standard has been well maintained. The council is empowered to include in these annual exhibitions not only examples by distinguished foreign artists now living, but also by deceased contemporaries who may have specially influenced the art of the present day, and this provision has been taken advantage of; but the collection is primarily and dominantly representative of Scottish work of the year. As such, it is indicative of progress, of a higher ambition, a wider outlook, and a greater attainment. The censorship exercised by the council might, in a very few cases, have been more rigorous, but it would be difficult to find an exhibition containing a smaller proportion

Studio-Talk

of undesirables, and a finer *ensemble* maintained in each room. There is an agreeable diversity of subject, more variety of method, a better grasp of the essentials of art, and a quickened vitality which is all indicative of a forward step in the art life of Scotland.

The oil paintings on loan number forty-four, and these have been selected on the principle of representing diversity of expression and style. In English art there is Mrs. Swynnerton's large group of Oreads, copper-coloured nymphs pyramidically grouped against a blue background flashing into iridescence; Mr. Orpen's *Myself and Cupid*, an original diversion with a dash of dry humour; Mr. Frank Brangwyn's *Fisherwoman*, exhibited for the first time, in which the reason for some of the figures being partially nude is not apparent, though they give the opportunity for some fine flesh-painting; Mr. Walter W. Russell's very effective portrait study *Camilla*; Mr. William Nicholson's piquantly captivating *Nancy*; the late Val Havers's *Living-room Picture*; and Mr. Sargent's altogether delightful *Cashmere* processional. Sir George Reid is represented by a characteristic portrait of Sir John Murray, and Mr. Lavery by a large portrait of Mrs. Symington, notable chiefly for its texture-painting. Among notable examples of foreign art is Israel's *Widower*, so full of emotional appeal and so fine in its tone value.

With two or three exceptions all the members and associates are exhibitors. The president, Sir James Guthrie, whose administrative capacity is as valuable an asset to the Academy as his artistic genius is to British portraiture, is represented by his full quota of three works. The portraits of *Lord and Lady Carmichael* have each distinctive qualities, but the high-water mark is reached in the intimately phrased and subtly characterised portrait of *Sir George M. Paul, Deputy Keeper of the Signet*. Sir James is developing more clarity of colour in the flesh-painting, which is a decided gain. Mr. E. A. Walton also shows to much advantage in his portrait of *Mr. William Stuart Fraser*, and the gracefully posed and richly harmonised *Mrs. Hugh Miller*. The influence of Raeburn is manifest in Mr. Fiddes Watts's three portraits, the same virility and subordination of the unimportant, but less suavity, and a disposition to a lower scheme of colour. His bust portrait of *Lord Haldane* realises the War Minister rather than the politician. Purity of colour and grace of pose distinguish the portrait of *Miss Salvesen* by Mr. Robert Hope, and

Mr. Henry W. Kerr has developed a freer style in his portrait of *Mr. Roberts of Drygrange*. Among the younger men who are showing much promise in the field of portraiture are Mr. Eric Robertson with a very charming presentment of *Miss Cecile Walton*, and Mr. David Alison, especially in his portrait of *Mr. J. Spence Smith*.

The nude has never hitherto been a distinctive note in Scottish exhibitions. This year marks a departure. If the Greek personality and atmosphere of Mr. Robert Burns's *Danae* are not convincing, one cannot but admire the fine modelling of the figure and the grace of the pose. In *The Handmaid of Art*, by Mr. Charles H. Mackie, the outstanding feature is the marvellously interwoven procession of colour-notes from the brilliantly lit studio to the shadowed recesses of the repose chamber. The picture bears evidence of close and reasoned study in every detail, cumulating in an *ensemble* of richly harmonic beauty. Mr. Duddingstone Herdman's picture of a young girl seated on the rocky bank of a river shows good chiaroscuro in the flesh-tones of the figure, which is placed in shadow. The Bacchus group of Miss Mary Cameron is ambitious, but while the details are Bacchanalian to a degree the principal figure spells modernity in very large letters.

A distinctive note is struck in the landscape section by Mr. D. Y. Cameron's *Cir Mohr*, an almost monochromatic picture of the precipitous mountain range in Arran which expresses its solemn grandeur, mighty aloofness, and sublime shadow depths. In *The Entrance to the Grand Canal, Venice*, Mr. Mackie is no less successful than in his figure-subject. It is a rich symphony of colour, from the warm yellow to the reposeful blues, with no over-insistent note, though the scale is great and full. Mr. Lawton Wingate realises the rich harmonies of evening light on sea and in the sky in his *Sundown over the Sands*, a lyric in colour, while Mr. James Paterson in *Afterglow* has a dignified view of Iona with its roofless cathedral. Mr. Campbell Noble's *Evening* ranks beside his best pictures of Dutch waterways, and Mr. Robert Noble's *Sylvan Tyne* is a lovely group of grey willows. In *The White Crest* Mr. W. M. Frazer gives an alluring vision of valley, moor, and mountain; Mr. J. Whitelaw Hamilton's *Strathendrick Village*, with its billowy hillside, is imposing in composition and rich in colour; and Mr. Campbell Mitchell breaks new ground in an Argyllshire farmyard scene, with its contrast of twilight and artificial light.



(Royal Scottish Academy)

PORTRAIT OF MRS. HUGH MILLER
BY E. A. WALTON, R.S.A.



(Royal Scottish Academy)

“EVENING.” BY J. CAMPBELL NOBLE, R.S.A.



"THE HANDMAID OF ART"
BY C. H. MACKIE, A.R.S.A.

(*Royal Scottish Academy*)

Studio-Talk

In the domain of landscape *genre* Mr. W. S. MacGeorge is exuberant in colour and happy in the child figures in his *June Woodland* picture, and Mr. Gemmell Hutchison realises sunshine and motion in *Bleaching*. The most important imaginative work is Mr. A. E. Borthwick's *Dawn*. A boat in which is seated a saintly old man is being drawn against a contrary wind to a haven of light and peace by three angel figures. The symbolism is sympathetically and artistically realised. Mr. John Duncan exhibits a decorative *Tristan and Isolde*, the princess shown in the act of giving Tristan the love-potion. Animal-painting is well represented by two pictures of lionesses by Wm. Walls and three large works by Mr. George Smith, two of them groups of horses at a ford in North Uist and the third a smithy interior.

The water-colours, in addition to loan work by Israels and Joseph Crawhall and a group of Algerian studies by Mlle. Morstadt, embrace a large Deeside landscape of excellent tone and colour by Mr. James Cadenhead, a robustly painted Border raid led by Wat O'Harden by Mr. Thomas Scott, a broadly and sympathetically realised

evening landscape by Mr. R. B. Nisbet, a decoratively treated drawing of three women beside a bowl of goldfish by Mr. James Paterson, a well-designed mother and child by Miss Cecile Walton, and a suggestive piece of symbolism in *The Immutabile* by Mr. Robert T. Rose. A banner of the Royal Arms with the Scottish quarterings, intended for the hall of the Church of Scotland General Assembly, by Mrs. Nell Drew, is a beautiful piece of needlework on a background of plum-coloured Syrian silk. A. E.

DRESDEN.—The Exhibition of Women Artists recently held at Dresden was by no means a mere offshoot of the Berlin affair, but quite a distinct, independent function. It was held under the auspices of a committee of which H.R.H. Princess Mathilde was an honorary member. The Princess herself is an able proficient, as the exhibition testified by an excellent canvas representing a dining parlour in one of the Saxon palaces, just before the commencement of a supper—an interior rendered particularly interesting by the play of light emanating from the numerous candles on the table and in



"THE ELBE NEAR DRESDEN"

BY BERTHA SCHRADER



PORTRAIT. BY ELISABETH MEYHÖFER

Studio-Talk

the chandelier. The art of painting was ever a favourite practice at the Saxon court, and the exhibition contained many examples of the craft of its members, among them the late Queen Carola and the late Princess George.

There was a small but interesting historical section containing work by Rosa Bonheur, Therese Judeich, Angelica Kauffmann, Anna Maria Mengs, Anna von Oër, Berthe Morisot, Luise Seidler (the friend of Goethe), E. Vigée-Lebrun, and others. It is a pity that nobody has ever attempted to arrange with sufficient care and thoroughness an "historical" show of women's work in art. No doubt such an exhibition would prove that the standard of excellence which the women uphold is, in proportion to the number of practicians, as high as that of the men.

The recent show, being a review of the best work now being produced on the Continent, went a fair way to prove this. Dora Hitz, Marguerite Delorme, Käthe Kollwitz, Berthe Art, and Tina Blau

will hold their own beside any man's pictures, and have often done so at general exhibitions. They were all well represented here. Naturally the women artists of Dresden made extra efforts to show well, and succeeded therein. Two examples of their work are reproduced along with these lines.

H. W. S.

COPENHAGEN.—In a recent number of *THE STUDIO* some interesting examples of drawing by contemporary Danish artists were given. Mme. Gerda Wegener, whose pen-drawing *The Three Graces* is here reproduced, is another one who has shown a marked talent in this direction. Although she does not exclusively confine herself to pen or chalk she much prefers them, and has now almost discarded the oil medium. She is altogether a child of the day, modern, spirited and capricious, but unquestionably clever. Her line is possessed of a peculiar charm, a little forced, or perhaps even with a sprinkling of the perverse at times, but more often than not exceedingly graceful and insinuating.



"FAUN AND NYMPH"



"THE THREE GRACES." FROM A
PEN DRAWING BY GERDA WEGENER."



"SAUL AND DAVID" (National Museum, Stockholm) BY ERNST JOSEPHSON

Some of her best work rather conjures forth visions of Beardsley—one then feels as if a corner of his mantle might have fallen upon her dainty youthful shoulders.

G. B.

STOCKHOLM.—The Swedish Art Society (Sveriges Allmänna Konstförening) recently organised an interesting exhibition of the works of two Swedish artists whose careers were broken by insanity twenty-five and thirty years ago, but who both died within the last few years—Ernst Josephson and Carl Hill. The former is perhaps the only artist of the older generation—the great generation in Swedish art—whom the young modern artists of to-day consider worth their admiration. Josephson was born in Stockholm in 1851, and studied at the Academy of Fine Arts in Stockholm. Afterwards he travelled for some years in Italy, Spain, France, and Holland, and exhibited with much success at the Salon in Paris. In 1888 his health broke down, and after eighteen

years of illness he died at Stockholm in 1906.

This exhibition, which contained nearly all Josephson's works up to the year 1879, did not give us the impression of a revolutionary spirit. In the beginning the young painter walked in the footsteps of the Düsseldorf School; the *Portrait of an Old Woman*, painted in 1874, is the first which shows the happy influence of the old masters, and is the work of a real painter, well characterised and full of sentiment. His big historical canvas, *Sten Sture liberating Queen*

Christina from the Convent of Vadstena, painted for an academic prize competition, shows the hand of the future colourist—it now belongs to King Gustaf of Sweden. The superb copies after Rembrandt's famous portrait group *The Syndics* and Raphaël's *Inghirami* portrait are perhaps the best copies ever painted by a Swedish artist, so fully has Josephson understood and interpreted these great masters.



"LENGTHENING SHADOWS" BY FRANK TOWNSEND HUTCHENS
(See New York Studio-Talk, next page)

Studio-Talk

The only original work of Josephson at this exhibition that could be called a masterpiece was the *Faun and Nymph*, painted in Italy in 1879 under the influence of the great Venetian Cinquecentists, but still a personal and powerful work, especially in colour. Josephson's most important work of his first period, *Saul and David*, was not on view, having only a few months ago been given to the National Museum of Stockholm by "The Friends of the National Museum," a society founded last year. This year the Art Society intends to arrange an exhibition of Josephson's works executed between 1880 and 1888, to which all Swedish art-lovers eagerly look forward.

Carl Hill's landscapes, mostly French subjects, showed much talent and a strong influence of Corot and Daubigny, but how great a loss our Swedish art suffered when Hill's career was broken by sudden insanity it was hard to judge from these pictures, the first of his, I believe, ever exhibited in Stockholm. T. L.

NEW YORK.—
Passing from exhibition to exhibition, one notices that among our contemporary landscape-painters some have a preference for dark tonalities, others for cold realistic or vivid impressionistic interpretations, and again others for poetic, half heroic, half allegorical scenes. There is, however, one group that has a strong claim to superiority. The painters who belong to this group do not desire to be poetical, they do not endeavour to portray any sentiment beyond the one which the scene itself suggests. They simply desire to depict nature as it actually appears to the normal eye. Among these men, Frank Townsend Hutchens occupies a singular place. He is

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above all else a faithful recorder of the simple aspects of Nature. He finishes most of his pictures out of doors and does not find it necessary to conventionalise form or to add any poetic idea alien to the original composition. He does not generalise beauty, but selects a moment that brings out the best qualities of that particular scene.

Hutchens is a painter of moods. A peculiar atmospheric condition, a sweep of wind across the landscape, or a sudden luminosity of sky is sufficient to him to lend a simple road or bit of forest land a peculiar and permanent fascination. He is particularly fond of sunlight, and its golden lustre embellishes the simplest objects with a true touch of poetry. But it is a poetry of nature, of contrast and colour, or in other words an expression of complete pictorial sanity. Hutchens understands his craft. He has a delight in paint for



"A SONG IN THE SKY"

BY FRANK T. HUTCHENS



"THE MARRIAGE COLUMN"

BY FRANK TOWNSEND HUTCHENS

painting's sake. He is an excellent draughtsman—perhaps best shown in his figure work—he understands the significance of fundamental shapes and lines, and always remains true to the laws of perspective. His colour sense is remarkably accurate. He rarely exaggerates local values, and yet produces an exquisite texture that can be examined with the same pleasure in detail as *en masse*. But even more strongly pronounced than these accomplishments is the artist's faculty for composition. There is hardly ever a line or shape or colour note that jars. He paints loosely but forcefully, with rare precision and a suavity of values that will win him before long a place among our foremost tonal painters.

I don't think it is of particular interest where this painter has studied and exhibited. It may suffice to mention that many of his canvases have hung on

the walls of the Royal Academy, the New York Academy, and the leading galleries of America. His pictures tell the story of his life and personality. With their simplicity, their soft, rich colour, and the vague mystery of their themes, they win him friends wherever they are exhibited. Not too delicate to impress the majority, they appeal at the same time to those refined temperaments who demand of art that it shall lift them from the world of realities to a realm of subtler imaginings.

S. H.

CALCUTTA.—The Indian Society of Oriental Art held its fifth annual exhibition early this year at Simla, Bombay. The society owes its inception to the "new" school of painting which has given promise of a latter-day renaissance in Indian art. When the school was born it was nursed by three Bengalee artists—A. N. Tagore, Nanda Lal Bose, and Surendra Nath



"EARTH"

FROM A FRESCO PAINTING BY K. VENKATAPPA

Gangoly, the last of whom has joined the majority. The task which this little group of artists set before them was to demonstrate the possibilities of the traditions of the ancient art of India. The *raison d'être* of the school was, or rather is, a protest against officialism in art as represented by the "School of Art" productions in India.

In some of the earlier works by members of the

new school many of the critics found traces of Japanese and European influence, but later examples in their strength and originality of conception can claim a place beside the best Japanese or European work and open up a field of æsthetic experience of a quite novel character. The inclusion of copies of the Ajanta frescoes and some very beautiful old miniatures of the pseudo-Mughal schools was a very happy idea on the part of the organisers of the exhibition, and afforded a standard of

comparison for the methods and ideals of the new school. Three large compositions, *Earth*, *Air*, and *Water*, executed in the manner of the Ajanta frescoes and originally painted for the decoration of the Royal pandal at Calcutta during the visit of their Majesties, were notable exhibits. The first one was the work of K. Venkatappa, a student from Madras, and the other two of Nanda Lal Bose and Asit Kumar Halidar. By far the most popular



THE EXHIBITION OF THE INDIAN SOCIETY OF ORIENTAL ART AT SIMLA



KAKEMONO: "A DAUGHTER OF THE SEA"
BY A. N. TAGORE

pictures of the show were two kakemonos on silk, *The Lotus Girl* and *A Daughter of the Sea*, designed by A. N. Tagore, the master mind and originator of the school, both being thoroughly Indian in feeling. The other exhibits of the artist, which were all in miniature, were very varied in their subject and treatment and spoke eloquently of the versatile range of his mind. Very interesting also were the works of Hakim Khan, who seeks to represent all that is best in the old Indo-Persian miniatures at one time current in Upper India, and Nanda Lal Bose's miniature series of illustrations of the "Ramayana," in which the artist has struck a new note in his artistic development. These pictures are executed throughout in primary colours, and within a very small space tell their stories effectively. They are based on an indigenous school of painting at one time current in Bengal, and which now survives in painted manuscript covers in wood, some specimens of which were exhibited.

The exhibition of the society drew general attention to a branch of Asiatic art which until a few years ago was a sealed book to European connoisseurs. The various phases of Japanese pictorialism have now been thoroughly investigated by expert critics. Chinese art has also been receiving some attention lately. The schools of Indian painting, ancient and modern, deserve no less sympathetic attention, and the Calcutta Society above named and the Indian Society of London are doing their best to claim recognition for them.

The revival of the traditions of Indian art is one of the signs of an Oriental Renaissance which promises to bring about an artistic *rapprochement* between the East and the West. The symbolism of Indian art is likely to baffle European critics for some time yet, but even a superficial study of the many phases of that art will suggest to Western artists a new point of view and a spiritual and more expressive idea of design. The study of Indian art is still in its infancy, and it is hoped that out of a more adequate study will grow a wider appreciation.

O. C. G.

TOKYO.—One of the most interesting exhibitions recently held in Uyeno Park was the First Exhibition of Educational Paintings. It was interesting not so much from the standpoint of art, for it must be conceded that there were surprisingly few good paintings in the collection, but mainly from what was suggested by the subjects chosen by contemporary artists as having an educational value, and perhaps Western readers may like to become acquainted with a short narrative of some of the incidents which appeal to our æsthetic sense. Such an acquaintance will go far towards a true understanding of the real spirit and character of the



KAKEMONO: "THE LOTUS GIRL" BY A. N. TAGORE

Studio-Talk

people. There were some pictures calculated to foster the spirit of loyalty and patriotism, filial piety and friendship, chastity, and kindred virtues, while others did not admit of easy classification or were difficult to gauge at their true value, but had a peculiar fascination for the Japanese by virtue of a certain undescribable charm possessed by each of them.

It must be noted that there are some favourite subjects which, with the advancement of the nation and the shifting of educational ideas, have no longer been able to hold their own. Thus it is with the spirit of revenge, which in times past has been fostered by over-emphasis of the importance of loyalty and filial piety. Thinking people have come to denounce this spirit as a remnant of barbarism, but there are still many stories of revenge placed on the stage and heard in the mouths of the people. In this connection Western readers are familiar with the story of the forty-seven Ronins—a story which, though it has indeed other meanings, every child of the nation is thoroughly familiar with as a story of revenge pure and simple. *The Soga Brothers*, one of the pictures here reproduced, has for its subject another well-known story of a

similar order, and a very favourite subject on the stage and with story-tellers as well as with artists. It depicts two young brothers with torches at night, searching for the camp of their father's murderers, whom they pluckily and successfully attack at the foot of Mount Fuji, where the party was engaged in hunting.

A subject of a different order but at the same time one of the commonest is *Hachi-no-ki*, or "A Tree of the Pot." It illustrates a pretty little story of feudal Japan. A stranger on his way across a plain in Kouzuke Province was caught in a snow-storm and came to a humble cottage, where he asked for a night's shelter. The master of the house took him in, but as he was so poor that he had not enough faggots to kindle a fire in the hearth to warm the guest, he chopped up a favourite dwarf tree growing in a pot and burned it. The stranger was much moved by this act. There was something in the host's manner that hinted at no common birth. The guest noticed a suit of old armour hanging on the wall, and when pressed for information, the host, Sano Genzaemon, explained that poor as he was he kept a horse and trained himself daily so that when called upon he might be



"THE SOGA BROTHERS"
BY UTAGAWA KUNIMINE



"HACHI-NO-KI" (A TREE OF THE POT)
BY TAKAHASHI KÔKÔ



"THE MOTHER OF MENCIOUS"
BY TANZA TOKUZO



"PLUM-TREE: THE HOME OF UGUISU"
BY FUKUI TOKIKO



"THE SECRET MELODY"
BY SUGAI SHUNZAN



"FUJIWARA YASUMASA"
BY OTAKI GESSŌ

among the first to serve his country. Soon afterwards orders were sent throughout the land summoning all the *samurai* to Kamakura. Among those assembled was a warrior in a humble suit of armour on a shabby horse. He was summoned before the great general, Hojo Tokiyori, who thanked him personally for the hospitality he had shown him when shut in by the snow and rewarded him liberally for his loyalty.

Among the beautiful subjects which will never get too old to exert an educational influence, one is a charming incident in the early life of Mencius, the great Chinese teacher. When a boy he took a dislike to learning, and refused to continue at school. Thereupon his mother, who was weaving at the time, cut the half-woven cloth from the loom with a large knife, impressing on the boy that his discontinuance of learning would amount to the same thing, rendering him useless for any of the great possibilities of life. Another charming subject illustrates the story that the Emperor Murakami about the middle of

the tenth century of the Christian era was anxious to replace a plum-tree which had died in his garden, with a suitable one. It so happened that a plum-tree in the garden of one Ki-no Tsurayuki met with the approval of the emperor. When the tree was transplanted Tsurayuki's daughter composed an ode:

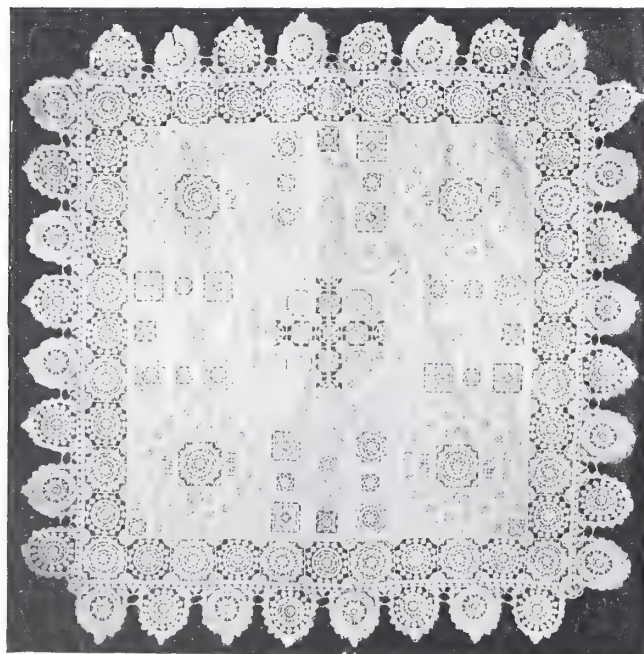
*Choku nareba
Itomo kashi koshi
Uguisu no
Yadowa to towaba
Ikaga kotaen,*

which, roughly rendered into English, reads: "Since it is the Mikado's command, I obey it with utmost joy, but what shall I answer when the bush-warbler returns and asks for his old home?" The emperor was so touched when he read the *tanzaku* (a slip of paper to write an ode on) attached to the plum-tree that he immediately gave orders that the tree should be restored to the original garden.

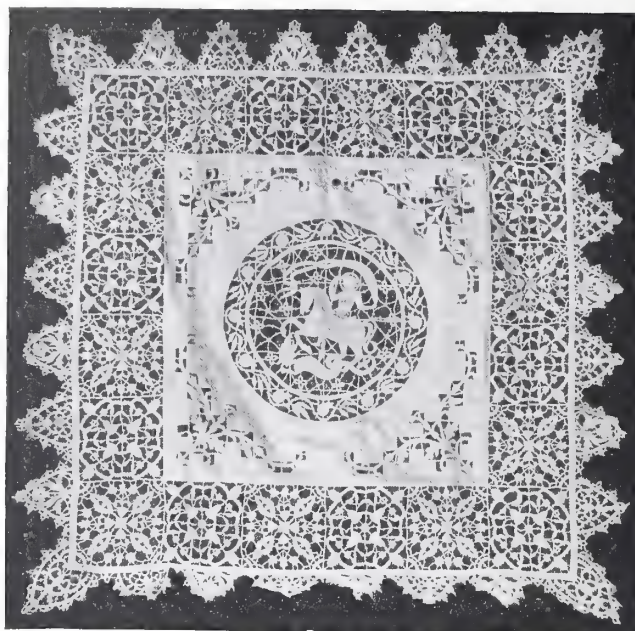
Still another favourite subject with the artists in

this exhibition was Minamoto-no Yoshimitsu imparting a secret melody of the *sho* (a kind of flute) to Kiyohara Sukenori, who was accompanying him to a battle. The melody was handed down for generations, and Yoshimitsu having learnt it from Sukenori's father was alone in the possession of the secret. Fearing that he might die in the approaching battle, he ascended Ashigara Hill, in Sagami Province, on his way to the eastern conquest, and on a clear moonlight night taught the secret to Sukenori and bade him return to his castle.

Among other subjects dealt with, there was *Fujiwara Yasumasa* playing a flute in the moonlight, followed by a villain who found no chance of attacking him; and Ota Dokan, a great general who, being caught in the rain, was forced to ask for the loan of a *mino* (a straw rain-coat) at a cottage where a girl handed him a branch of *yamabuki*, or globe-flowers, which he did not understand owing to his ignorance of an old poem, and who from that time devoted his attention to poetry, finally becoming a noted poet. *Æsop's* fables, as well as the old Japanese fables, likewise furnished material. HARADA JIRO.



LACE TABLE-COVER EXECUTED FOR THE ÆMILIA ARS SOCIETY, BOLOGNA



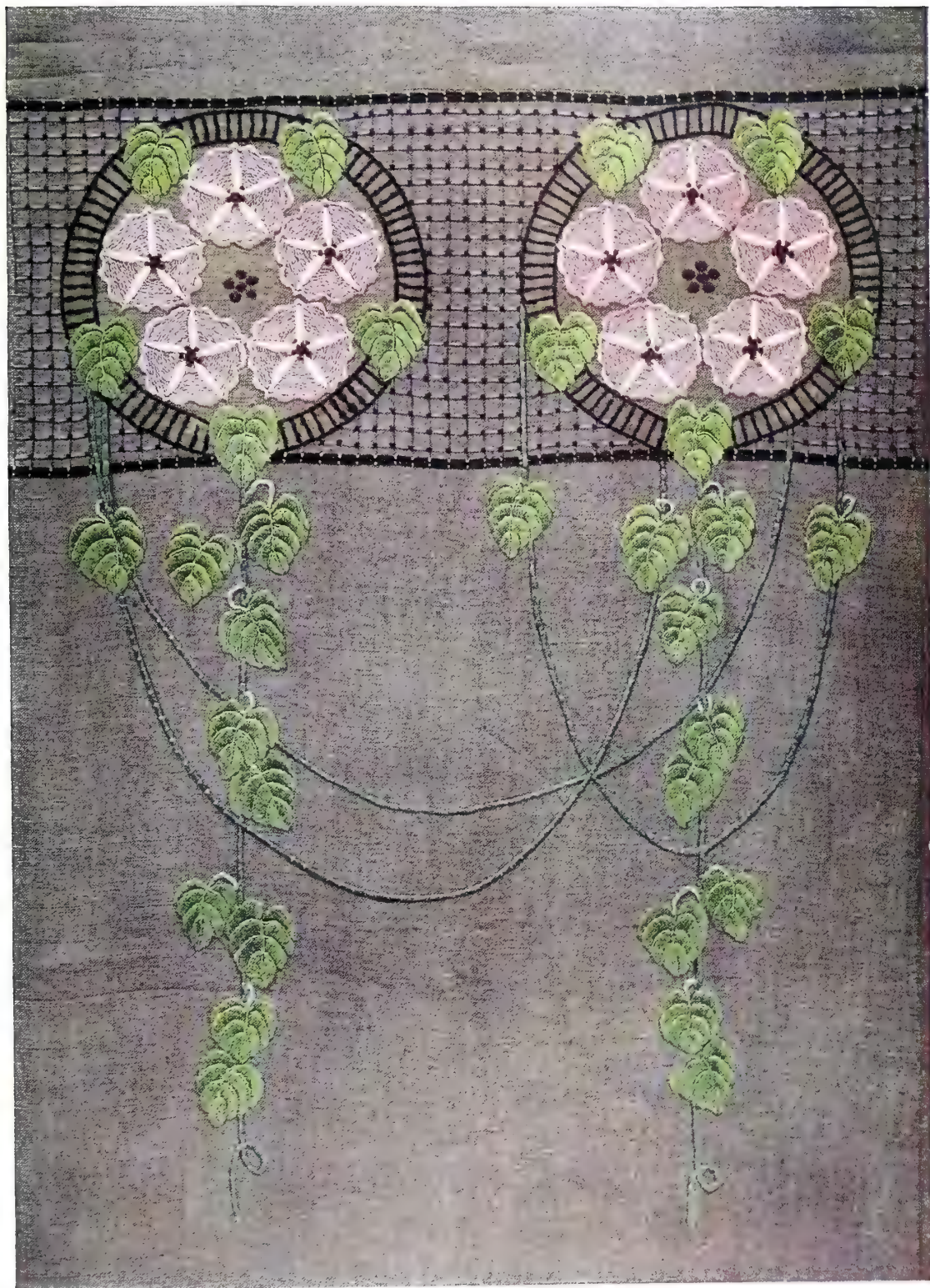
LACE TABLE-COVER EXECUTED FOR THE ÆMILIA ARS SOCIETY, BOLOGNA

ART SCHOOL NOTES.

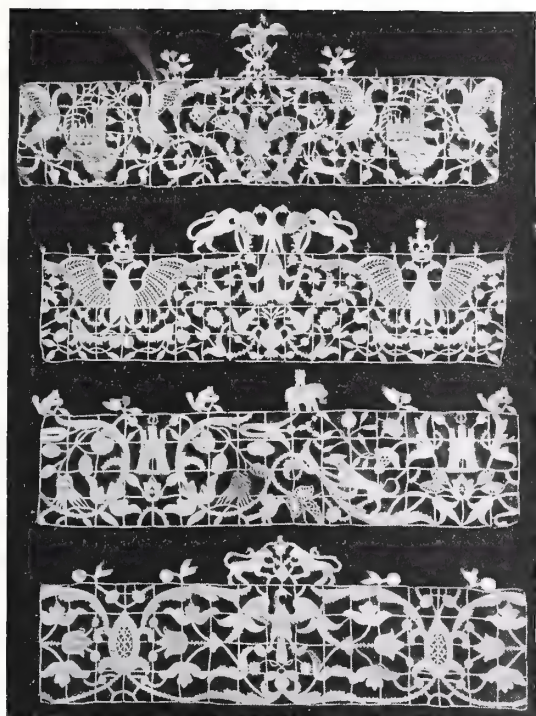
LONDON.—The Calderon Art Society, which is composed of students past and present of the School of Animal Painting, showed some unusually good work at its annual exhibition held last month in the gallery of the Alpine Club. Studies of animal life naturally predominated, but the contributions also included a number of capital landscapes and several portraits. The summer holiday class of the school will be held this year at Mildenhall, Suffolk, from July 23 till September 2.

Mr. Henry G. Massey, the principal of the Heatherley School of Fine Art, Newman Street, has arranged to conduct an outdoor sketching class this summer in Bruges or some other picturesque town in Holland or Belgium. W. T. W.

GLASGOW.—In the last volume of "THE STUDIO Year Book of Decorative Art" some illustrations were given of embroidery by Miss Ann Macbeth and some of those who have been influenced by her teaching, and we now have much pleasure in giving a further example in the panel for a draught screen by Miss Sofia Young here reproduced in colours.



EMBROIDERED PANEL FOR A DRAUGHT-
SCREEN. DESIGNED AND SEWN BY SOFIA Y. YOUNG.



PATTERNS OF LACE WITH ARMORIAL DESIGNS. FROM THE MALVEZZI "BOOK OF WORK," BOLOGNA, 1591

BOLOGNA.—The work of the "Æmilia Ars" Society has increased wonderfully since its first beginnings in 1900. This beautiful artistic lace work now gives employment to over six hundred women in Bologna. The patterns are drawn from unpublished designs of the sixteenth century, from treasures of various dates in the museums of Italy and other countries, and from heirlooms in lace lent by the great ladies who possess them. Skilled designers adapt and combine these patterns for the new work. The table-cover with the cross in the centre is composed from models and Italian designs of the sixteenth and seventeenth centuries. The other has St. George in the centre, and the design is derived from a beautiful sixteenth-century chalice veil preserved at Siena, but the pattern has been varied and simplified.

The four specimens shown together on this page are exact reproductions of patterns in the Malvezzi "Book of Work," printed in Bologna in 1591, and dedicated to Margherita Gonzaga da Este, Duchess of Ferrara. In the first of them the arms are those of the families Cassola and Marsigli. As regards the second, the name is not given in the book, but the arms are thought to be those of the Estensi

of Ferrara. The right to quarter the double-headed eagle was granted to Borso d'Este by the Emperor Frederick III. The lion as a device was used by Leonello. In the third the arms are those of the Sampieri and the Fantuzzi families, and in the fourth those of the Alidosi and Isolani families. All these names are distinguished in the history of Bologna or of Ferrara. The designers show wonderful skill in adapting patterns: heraldic emblems can be introduced into table centres and other elaborate pieces of work, making them specially suitable for wedding and silver wedding presents. Æmilia Ars lace is almost always the work of the needle; but a little bobbin lace is also made, and is used for less important edgings.

E. E. C. J.

REVIEWS AND NOTICES.

Rambles in the Pyrenees and the Adjacent Districts. By F. HAMILTON JACKSON, R.B.A. (London: John Murray.) 21s. net.—The delicate and well-reproduced original drawings supplementing the excellent photographs in Mr. Jackson's new volume of travels give an æsthetic value to a book which is full of fresh information concerning certain districts on the French side of the Pyrenees with which the ordinary tourist is but little familiar. Avoiding as much as possible the beaten track, and when compelled to follow it refraining from dwelling on its well-known characteristics, the experienced writer has woven into the narrative of his explorations just enough of the history of the past to make his account of the present intelligible. He is careful in every case to give special prominence to the still surviving hereditary customs and costumes that link the modern departments, dominated by the mountains that have looked down on so many vicissitudes, with the ancient provinces of Gascony, Pays de Foix, Roussillon, Béarn, and Navarre. He notes too the peculiarities that differentiate the people of the mountains from those of the plains, the strong influence exercised over both by their religion, and the bitter antagonism between the professors of Calvinism and Roman Catholicism that is only now, with the general decline of faith, beginning to die out. It is, however, in his descriptions of Romanesque and Gothic ecclesiastical architecture—a subject for which he has evidently a special predilection—that Mr. Jackson becomes most eloquent, giving vivid impressions of typical examples as a whole and dwelling at length on distinctive details.

Colour Music. By A. WALLACE RIMINGTON.

Reviews and Notices

(London: Hutchinson.) 6s.—In this book are set forth principles upon which the author has constructed a colour-organ, with a view to the production of colour-music by means of the projection of mobile colour upon a screen. An endeavour is made to show the use of such music, and the emotional influences of colour are examined. Points of analogy are remarked between sound and colour, and resemblances between music and mobile colour. But colour-music is independent of accompaniment by music, its appeal being through the eye alone. The chief difficulty that occurs to us is that of securing *quality* in colour, as quality of tone is understood by musicians. The author in one place makes the attempt to get over the difficulty of those who instinctively ask for form in association with colour, but we do not find him dealing with the far more important question of that relation of colour to substance in nature which is the source of all the most profound feeling in the art of painting. Since artificial white light has dispelled beauty of colour from the stage, we see insurmountable difficulties in the way of its bringing it back again in the concert-room. The book contains diagrams and illustrations of the organ. It is prefaced by a note from Sir H. von Herkomer, R.A., M.V.O., and a short note from Dr. W. Brown, of King's College, London.

Edinburgh Revisited. By JAMES BONE. (London: Sidgwick and Jackson, Ltd.) 21s. net.—In this volume the author, a Glasgow man, has taken stock of Edinburgh after a long absence in the South, and noted some of the changes that have taken place in the interval. He made a special point of exploring those Old Town buildings which were once the residences of the upper classes, but are now the haunts of the very poor, in search of relics of their former splendour. The book is written in a pleasant vein, and the only drawback to it is that it is too bulky. Mr. Hanslip Fletcher has contributed a large number of drawings, giving picturesque glimpses of the city and its surroundings.

The Early Norman Castles of the British Isles. By ELLA S. ARMITAGE. (London: John Murray.) 15s. net.—This valuable work deals with a subject which although of great interest is only studied by comparatively few; but to all students of the history and architecture of old Norman castles in these islands, and to all who are interested in archaeology generally, this book should strongly appeal, bearing as it does evidence of wide knowledge and careful research on the part of the author.

Hirtenflöte. By ARTHUR SCHNITZLER. Illustrated by eight etchings and an etched portrait of the author by Prof. F. Schmutzer. (Vienna: Deutsch-Oesterreichischer Verlag.) Price 60 kronen.—Arthur Schnitzler, the well-known Viennese writer and dramatist, has written a delightful visionary love allegory expressed in charming prose lyrics, which Prof. F. Schmutzer has interpreted with eight miniature etchings of a singular refinement and rare power of expression. This is exactly what we unconsciously demand from the artist, who has here shown the same mastery of the needle and lofty purpose in miniature which is everywhere perceptible in those large plates for which he is held in such high esteem. The book is printed on hand-made paper and the edition is limited; the book-covers, in tooled leather, are designed by Prof. Hoffmann and executed by the Wiener Werkstätte, and harmonise with text and illustrations; and thus, small as the book is, it is indeed a work of art from every point of view, and worthy a place on the shelves of all bibliophiles.

Lives of the Most Eminent Painters, Sculptors, and Architects. By GIORGIO VASARI. Newly translated by GASTON DU C. VERE. (London: Macmillan and Co. and the Medici Society.) Vol. I. 25s. net.—Many are the editions which have been published of Vasari's *Vite de più eccellenti Pittori Scultori e Architetti*, that for nearly four centuries has maintained its reputation as the chief authority on its subject as well as a model of biographical style, but the one of which the first volume has just appeared bids fair to excel them all. Newly translated by an accomplished scholar with a consummate knowledge of the language in which it is written, who has preserved the letter as well as the spirit of the original text far better than certain of his predecessors, admirably printed and enriched with a great number of excellent illustrations that form a pictorial record of the evolution of Italian Renaissance art, the publication when the ten volumes into which it is to be divided are all issued will indeed merit an honoured place in every connoisseur's library. Unencumbered by notes except such as are absolutely necessary for the explanation of obsolete local terms, Mr. Vere's rendering may justly be said to be pure unadulterated Vasari, with all its author's bright vivacity and *naïveté* retained. Students who do not know Italian can with its aid go straight to what will ever remain a true fountainhead of information concerning the Early Renaissance and the glorious Golden Age during which one master spirit after another arose, each inspired by some noble aim.

Reviews and Notices

Architectural Association Sketch Book, 1911. Edited by C. C. BREWER, THEODORE FYFE, W. CURTIS GREEN, and H. D. HALL. (Westminster: Architectural Assoc.)—The Sketch Books of the Architectural Association are always good value for the subscription of a guinea, which entitles members to receive the parts as issued. In the last complete volume there are seventy-two sheets of drawings, the bulk of them accurately made to scale, and the student of ecclesiastical architecture will find much to interest him among them. Of English work notable examples are included in the churches of St. Mary, at Bottesford, Leicestershire, Stamford, in Northants, and Edington, in Wiltshire (famous for its central tower), Christ Church, Spitalfields, the Church of St. Lawrence Jewry (to which seven sheets are devoted), and others in various places. In the foreign section among other items there is a double-sheet drawing of the western façade of Rouen Cathedral, and a series of drawings of buildings in Egypt, the principal being the monastery of Der Surian, at Wady Natron, a tenth-century structure. A few drawings of residential architecture are included.

The Art of the Romans. By H. B. WALTERS. (London: Methuen and Co.) 15s. net.—The art of ancient Rome has been the subject of several works which have appeared during recent years, and the trend of opinion among those who have written on it seems to be in favour of assigning much greater importance to the artistic creations of the Romans than formerly, when it was the fashion to regard them as wholly or mainly of Greek origin or inspiration. Mr. Walters, whose present volume forms a companion to the one he wrote on "The Art of the Greeks" some five or six years ago, has in this general survey of the whole sphere of Roman art kept in view the results of recent researches, so that his book, in regard both to text and illustrations, which are numerous and well selected, is one which the student of ancient art may consult with confidence.

La Chanson Populaire de l'Ile de Corse. By AUSTIN DE CROZE. (Paris: Librairie Honoré Champion.)—This little book is one that interests all students of folk-lore and folk-music. The author deals with the popular songs and airs of the inhabitants of Corsica, giving in many cases the notation of the melodies; and the lengthy bibliography included is evidence of the careful study of which this work is the outcome. A concluding chapter is contributed by M. Paul Fontana.

Chats on Old Jewellery and Trinkets. By McIVER PERCIVAL. (London: T. Fisher Unwin.) 5s. net.—We have already reviewed other volumes

in this series of "Chats," which, as their titles imply, are intended rather for the minor and amateur collector than for those whose knowledge of the subjects dealt with is already extensive. The "Chats on Jewellery" should prove acceptable to the general reader and to all lovers of beautiful old trinkets and jewellery; and the book, illustrated with numerous half-tone reproductions and written as it is with considerable knowledge of the history and the practice of the jeweller's art, makes an excellent addition to the series.

Modern Cottage Architecture illustrated from Works of Well-known Architects. Selected and described by MAURICE B. ADAMS, F.R.I.B.A. Second edition, revised and enlarged. (London: B. T. Batsford.) 10s. net.—The praise bestowed on Mr. Adams's book when it first appeared is due in still greater measure to the second edition, just published, which contains more than twice as many illustrations, though the price has not been increased. The designs reproduced embrace many different kinds of cottages, single and in pairs or rows, suitable for artisans and estate workers or for better-to-do people; and the architects responsible for the designs are among the very *élite* of the profession. In the introductory essay Mr. Adams gives much excellent advice on planning, construction, fitting, and the general conditions of cottage-building.

Silverwork and Jewellery. By H. WILSON. Second edition, revised and enlarged. (London: John Hogg.) 6s. 6d. net.—This excellent manual, one of the "Artistic Crafts" series of technical handbooks edited by Prof. Lethaby, has undergone extensive revision and enlargement, and its usefulness as a text-book for students and workers in metal has thus been greatly increased. New chapters have been added on raising, box-making, engraving, and niello, but the chief feature of this enlarged edition is a series of chapters on Japanese traditional methods of casting, inlaying, damascening, incrustation, engraving and colouring of metals, much valuable information and many useful recipes being given in them. For this additional matter the author is indebted to the Japanese authorities in metalwork, Prof. Unno Bisei and Prof. T. Kobayashi, of the Imperial Fine Art College, Tokyo.

Mr. Edmund Hort New has recently published a photogravure reproduction (made by Mr. Emery Walker) of his pen-drawing of *Merton College, Oxford*, being the sixth of the series on which he has been engaged for some time past. The price of the print is one guinea.

THE LAY FIGURE: ON THE
EDUCATION OF THE ARTIST.

"I OFTEN wonder whether modern artists are not a bit over-educated," said the Man with the Red Tie; "whether they are not trained too carefully and too elaborately, and whether our system of art education is not too complicated."

"An artist, surely, cannot be too carefully trained," returned the Art Critic; "but a careful training is not necessarily either elaborate or complicated. It can be quite simple and yet it can be carried out with the most scrupulous care."

"I admit the distinction," agreed the Man with the Red Tie; "careful training and over-education are not the same thing. But do you accept my suggestion that there is a tendency to-day to make the whole system of art teaching too complex? That is the point I want to discuss."

"I think there are two tendencies to be noted at the moment," replied the Critic. "One, which is a survival from the past, is in the direction of an excessively systematised type of education; the other is in the nature of a reaction against the older system, and leads to a rather casual and go-as-you-please manner of training which has, I feel, some distinctly dangerous possibilities."

"How fond you are of discovering dangerous possibilities in everything that is new or progressive!" cried the Young Painter. "Because some people have had the sense to reject the stupidities of the old system, you croak about dangers to art and you imagine all kinds of possible disasters. Why are you such a hopeless pessimist?"

"If a desire for common-sense methods in art education is a sign of pessimism, then truly I am a pessimist, and I glory in it," laughed the Critic. "I object to both the tendencies I have just referred to, and I want to see the education of the artist put on the right lines."

"But what need is there of art education at all?" demanded the Young Painter. "To the clever man who is endowed with the artistic faculty what is called education is a positive disadvantage. It destroys his spirit, it takes away all his originality, and it turns him into a mere machine. It does him infinitely more harm than good."

"Those, I quite agree with you, are the disadvantages of the bad system," said the Critic. "They are the consequences of attempting to train a number of men of varying individualities in exactly the same way, and of trying to make them all conform to a regulation pattern. But because

I think such an attempt is foolish, it does not follow that I would abolish art education entirely."

"But don't you think that the real artist, the man with the true faculty, would give a good account of himself whether he were systematically trained or not?" broke in the Man with the Red Tie. "And don't you think that an elaborate system of education would hurt him and take away from him much of his capacity?"

"I think that the really strong man would break through any system and find his own way," replied the Critic. "The only use to him of education is that it saves him the time he would have to spend in finding out for himself the rudimentary things which he must learn sooner or later. The people whom the bad system really hurts are those with less commanding capacities who can be made or marred by their training. I want to see them properly taught—carefully educated."

"What do the duffers matter?" sneered the Young Painter. "They are no good, anyhow. We only want big men; let the others go."

"You cannot always get the big men when you want them," declared the Critic; "and therefore you must fall back on what you call the duffers. And among these minor men there are plenty who are quite capable of doing good work if they are given a fair chance. But I do not think they have had a fair chance under the old, elaborate, complex system, and I do not see that they will have any better chance under the new, careless, casual methods; therefore I plead for care and consideration to bring out the best that is in them."

"And how is this care and consideration to be shown, may I ask?" inquired the Young Painter.

"By adopting methods of education which will allow of the development of individual talent," replied the Critic; "by abolishing the system which prescribes a pattern to which every student must conform, and by removing the disadvantages of a method of training which kills more capacities than it encourages; but also by not turning out into deep waters the struggling beginner who has never been taught to swim. Educate your duffers in such a way that you will make the best of them, not the worst, and incite them to show some sort of independence and personal conviction. If you deny them the support of a hard-and-fast system you must give them something in its place, or else all their miserable lives they will be mere parasites on art, illiterate hangers-on, useless to themselves and every one else."

"Oh, save them from that, by all means," laughed the Man with the Red Tie. THE LAY FIGURE.

National Conference on City Planning



BUSINESS CENTRE, MONTCLAIR, N. J.

BY JOHN NOLEN, LANDSCAPE ARCHITECT

THE FOURTH NATIONAL CONFERENCE ON CITY PLANNING BY ARTHUR ALEXANDER STOUGHTON

IT is remarkable what headway the City Planning Movement in this country has attained in the short space of a decade, since the commission on the plan of Washington was created, deliberated and reported. This marked the renaissance of this art after the long sleep of the dark ages which separate us from the time of l'Enfant and the few others to whom we owe what is good in our street systems. Three years ago its self-consciousness was sufficient to be embodied in a first national conference. The fourth has just been held in Boston, at which some 250 people gathered from the four quarters of the United States and Canada to discuss its problems and to take counsel of experts in allied branches toward the co-ordination of the multifold elements of this art-science.

The Conference was entertained by the city and the City Club. Mayor Fitzgerald tendered it a luncheon, at which representatives of cities and civic bodies spoke, and the City Club provided a banquet, as the closing feature, at which the mayor, former Mayor Reyburn, of Philadelphia, Dr. Hillis, of Brooklyn, and Hon. Frederick C. Howe, of the People's Institute in New York City, made addresses. The members were treated to a tour of forty miles or more, through the city and parks, and along the water front, affording them a panoramic view of the old and new city, the harbor and Charles River Basin, with its bridges and other improvements, the splendid Metropoli-

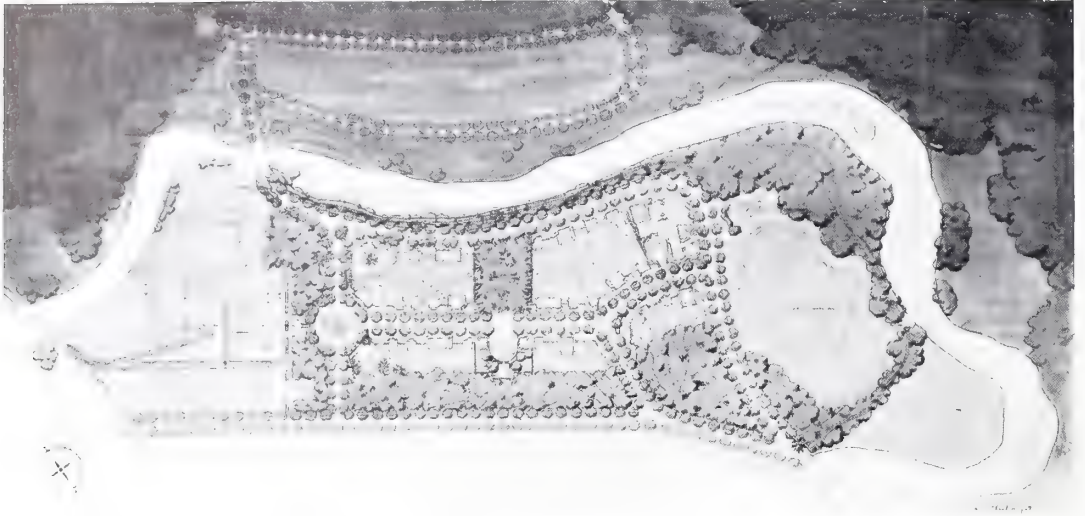
tan Park system, including the whole suburban district, with its beautifully planned and maintained parks and parkways and the new Middlesex Fells development, and the magnificent north shore drive and Revere Beach.

A visit to the School of Landscape Architecture at Harvard was made. The inspection of its admirable instruction and work in city planning and landscape treatment and its very extensive collection of books and documents on the subjects proved to be illuminating and profitable, as this school has made great progress since its recent establishment and is leading the way in the preparation of the practitioners of these specialized branches. The rest of the three days was mainly devoted to regular sessions and informal conferences, held in the Public Library, itself an inspiration to artistic and scholarly impulses.

The subjects treated were of the most practical. There were no vaporings about the "city beautiful," but thoughtful papers by city officials, engineers, lawyers, social workers, landscape architects and others, on how to make the city more livable, in such titles as: the methods of campaigning for a city plan; legislation, actual and desirable; how to meet the cost of city planning; replanning helpful in districts stagnant or retrograding; the possibility of introducing the German "zoning" principle; practical versus ideal city planning: with incidental allusion to permanent city planning commissions, housing, building regulations, play grounds, congestion, details of street systems and other minor points.

The outstanding landmarks of this conference were the conclusions, well established by concur-

National Conference on City Planning



A MILL VILLAGE

BY ROBERT WHEELRIGHT

THESIS FOR THE DEGREE OF M.L.A., SCHOOL OF LANDSCAPE ARCHITECTURE, HARVARD UNIVERSITY

rent expert testimony, that the expense of improvements should be assessed on the city as a whole and the neighboring property in proportion to the general and the local benefit; that the method of excess condemnation should be legalized and made use of, so that the community may profit by the enhanced values due to an improvement, by the purchase and resale of the bordering property; that a finely and beautifully planned

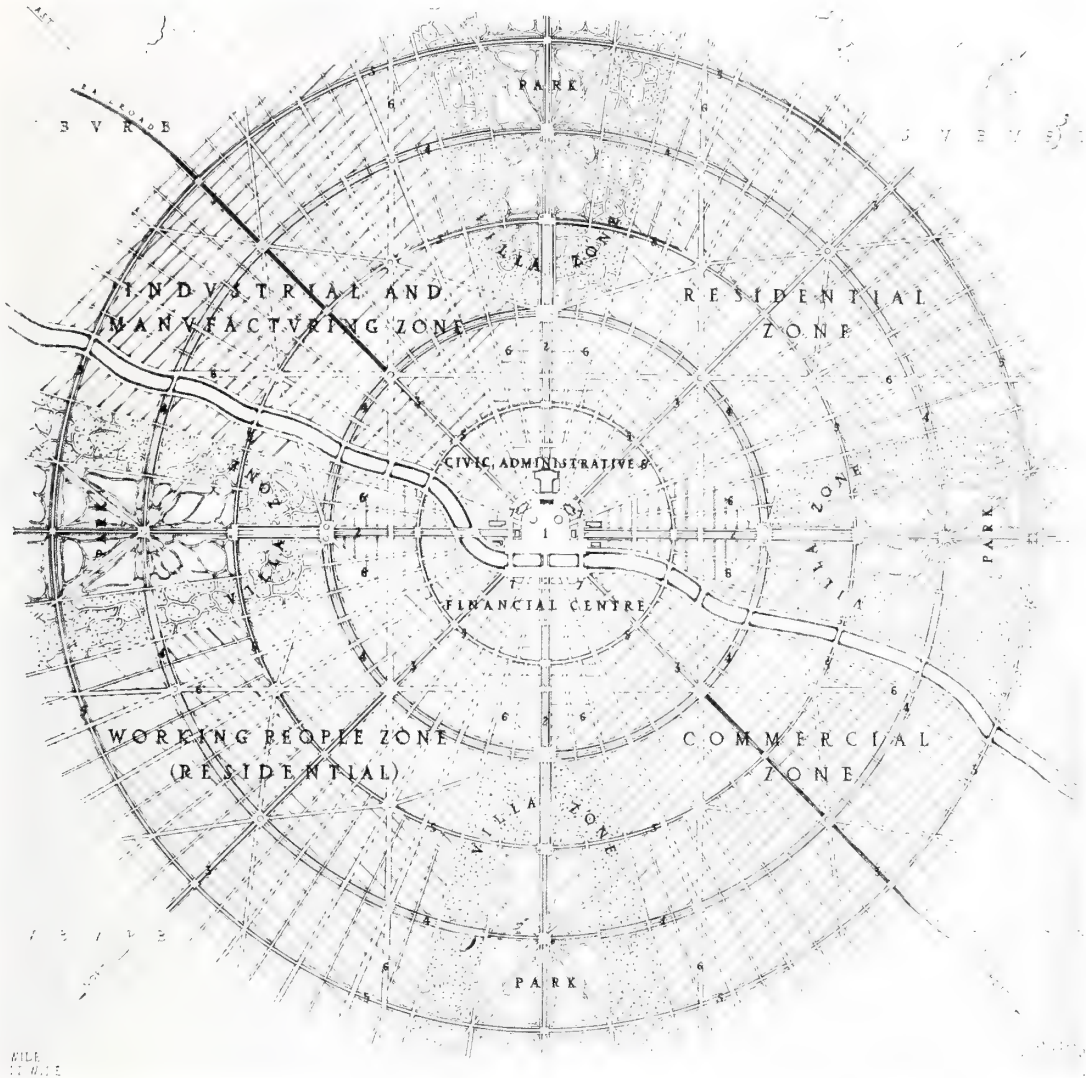
city is an invaluable asset to its people, and repays the cost of its being so made, over and over again, in reduced friction, greater economy, physical and moral health, and its attraction for visitors and settlers, and that people are coming to a realization of this fact, and a consequent willingness to pay the bills; the propriety and necessity of subordinating the individual to the general good and making improvements for the welfare of all,



SKETCH OF PROPOSED STATE STREET TRIANGLE
MADISON, WISCONSIN

BY JOHN NOLEN
LANDSCAPE ARCHITECT

National Conference on City Planning



DIAGRAMMATIC PLAN FOR A MODERN CITY

CARPÈRE & HASTINGS, ARCHITECTS

even to the detriment of private property interests; that land taken for public uses should be bought at a minimum rather than a maximum price. It was not till the twentieth century, in which socialism is superseding individualism, that city planning could have her perfect work.

The most impressive feature of the Conference was the rising consciousness that city planning is not merely a technical and artistic operation, confined to the making of the physical city, but a great movement envisaging the welfare of urban life in its entirety. This conception was developed in the stirring words of Dr. Hillis and Mr. Howe, speaking from the widest outlook over other fields, proclaiming the great truth that city planning affects life at so many points and has so

many direct and indirect reactions on the status of man in its economic, industrial, social, ethical and moral aspects that all betterment of life is largely conditioned on the betterment of the physical city.

In this connection the recent New York State Mayors' Annual Conference was significant, in that the central theme was "City Planning." Mr. Arnold W. Brunner delivered an address on "Readjusting a City for Greater Efficiency"; Mr. Frederick L. Howe described "German Methods in City Planning," and Mr. Robert S. Binkerd spoke of "Excess Condemnation." That it was a vital and not an academic subject was shown by the animated discussion which followed and the spontaneous expression of conviction on the part

National Conference on City Planning



BALTIMORE: TREATMENT OF CIVIC GROUP AS PROPOSED BY MESSRS. BRUNNER, CARRÈRE AND OLMSTEAD, CITY PLANNING COMMISSION

of these heads of cities that in matters of city replanning the initiative should be taken by them and not left to private, civic or artistic bodies. This marks a decided advance beyond what has been usual till now.

Before this Conference this idea had its exemplification in Albany, where civic bodies decided that they would pay the preliminary expense of experts and a report, and with this ammunition assail the authorities and persuade them to carry out sug-

gestions thus made. Informing the mayor of their intention he at once agreed to take up the matter himself, and pledged the city to do the preliminary work, as it was properly a matter of public interest, and this work is now being done, with all the machinery of government.

THOMAS P. ANSCHUTZ, the noted painter, died June 16 at Fort Washington, Pa. He taught at the Penna. Academy of the Fine Arts for 30 years.



BALTIMORE: PRESENT ASPECT OF GROUP OF PUBLIC BUILDINGS AND SURROUNDINGS

A Note on Some New Paintings

A NOTE ON SOME NEW PAINTINGS BY MAXFIELD PARRISH

PROBABLY there are few American painters whose work is so closely watched or so enthusiastically appreciated by the public as that of Maxfield Parrish. This is not necessarily because Mr. Parrish's work is readily to be understood, or of an essentially "popular" nature, but more because it is so subtle and so far removed not only from any immediately contemporary work, but even from any work of the last two centuries that it piques the imagination. If it merely pleased the eye, as it unquestionably does, it would fall into the status of any ephemeral popular work—but it does more than this—it feeds the mind and leaves an aftertaste of pleasant satisfaction—it is, in fact, the work of genius.

Until the present year there have been many who have deplored the scarcity of mural paintings by Maxfield Parrish, his famous *Old King Cole*, in the Hotel Knickerbocker in New York, having attained immediate and lasting acclaim and appreciation. This was followed by a somewhat similar, though more colorful painting for the Hotel Sherman in Chicago, and another for a hotel in San Francisco. Apart from a few scattered decorations here and there, these were all.

Considerable interest was consequently aroused when the Curtis Publishing Company, of Philadelphia, announced that the great dining-room on the top floor of their new building would be decorated by Maxfield Parrish with a set of mural paintings not only of the most important nature ever attempted by Mr. Parrish, but of a character which would give them an unique place in the achievement of mural painting in America.

The dining-room of which these paintings form the decoration is intended for the accommodation of the girls on the company's staff, and the paintings themselves are placed in the spaces between the tall arched Colonial windows, looking out upon Independence Square. The entire series of panels will comprise seventeen paintings of which over half are now completed. Sixteen of these occupy the spaces between the windows, and form a sequence of glimpses of an architectural garden terrace—a happy echo of the Italian gardens—and above the terrace may be seen vistas of a wonderful turquoise sky, through the branches of venerable and fantastically gnarled cedars.

Along this terrace are walking youths and maidens in gala dress, on their way to a carnival, which is to be depicted in the last panel, a great



Courtesy Curtis Publishing Company

MURAL
PAINTING

BY MAXFIELD
PARRISH

A Note on Some New Paintings



Courtesy Curtis Publishing Company

MURAL
PAINTING

BY MAXFIELD
PARRISH

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canvas, ten and a half feet high by seventeen feet wide. This will show the loggia of an Italian palace—three arches at the head of a broad flight of steps.

It is as difficult to describe the charm and fascination of these panels in mere words as it is impossible to reproduce their subdued yet glowing colors in monotone. There is that mellow quality over them all—not only a mellowness and richness of pigment but of spirit. Marvellous deep blues, rich oranges, glowing reds and subdued lavenders and greys melt into each other in an indescribable chromatic embroidery like—a picture by Maxfield Parrish. His work, indeed, is of such a peculiarly unique and inimitable sort that his work can be likened only to itself.

And this series of paintings is by far the finest thing he has ever done. The drawing is at once masterful and exquisite—it compels and it charms. There is a grace and sweetness in it which he has never attained before, and, withal, a conscientious nicety about it that must silence the most carping critic.

Each figure is a study in itself, and in every panel there is some unsuspected charm of line or quaintness of concept.

Of the color, what can be said other than what has been said above—that it is like a painting by Maxfield Parrish. Torture the mind for analogies and there can only come ideas of tapestries, of jewels, of rich brocade, of stained glass windows, and yet no one thing serves as an adequate simile. All of them or none of them, or perhaps, a glorified selective composite of all the beautiful colors one has ever seen, taken and mixed on Mr. Parrish's magic palette—perhaps that is the analogy.

The composition, for a painting of the semi-formal nature of a mural decoration, is a well-taken one. The recurrent architectural motive, dignified and unobtrusive in detail and neutral in color is at once a background and a motive, and the figures are placed on and before the terrace with all the wizardry of a master of stagecraft, who has planned a faultless *ensemble* for the rise of the curtain.

The entire idea of the decorations could have emanated, like the colors used in their portrayal, from one man alone, and if this latest work, which may be called *The Carnival*, or *The Fete*, were his first, or were (to the keen regret of the world) destined to be his last, the name of Maxfield Parrish would need no other laurels nor any other claim on the affection and admiration of Posterity.

C. M. P.

THIS PAGE

is considered by many the best in the magazine for advertising purposes. As a rule, therefore, we cannot afford to make use of it ourselves.

For this Midsummer issue, however, we are straining a point to take the best to talk to you about

ADVERTISING and particularly about OUR ADVERTISERS.

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ERIC PAPE SCHOOL OF ART CLOSING EXHIBITION

AN EXHIBITION of the work of the pupils of the Eric Pape School of Art, Boston, opened with a private view on Monday evening, June 10, and was attended by over one thousand visitors. It was a particularly interesting exhibition, largely because the work in this school is less academic than that of any of the other art schools in Boston, and one felt more the personality of the pupil than the instructor. The quality of the work was also of a very high order.

The gold medal for oil painting from life was awarded Miss Martha M. Jarvis, of Waltham, Mass. It is not often that such splendid portrait painting is seen in any school, and it stamped her as a portrait painter of a high order.

The gold medal for drawing went to Edwin G. Cram, of Sanford, Me. He is a powerful draughtsman, free and delicate in technique and with a keen sense for character in portraits.

Theodore H. Becker, of Buffalo, N. Y., got a silver medal for oil painting. His work was finely drawn and well modeled.

Emilie C. Flagg, of Cambridge, was awarded a silver medal for her pencil drawings. Her drawings from life with the pencil were about as interesting as any work in the exhibition. She sees the essentials and draws finely.

Miss Eveleen S. Tucker, of Rochester, N. H., got a silver medal for her work in decorative design. She has the sure technical skill and the restraint necessary in the artistic designer.

Miss Martha M. Hale, of Bradford, Mass., was awarded a bronze medal for life drawing.

Some of the best portrait drawing in black and white in the exhibition was by Arthur R. Anderson, of Lynn, Mass. He gets the character, and models well in the half lights. His drawing is clean and sound.

Miss Betty Lockett, of Brookline, Mass., was awarded a bronze medal for outdoor sketches in water color. Her work is crisp, the color is always clean and transparent, and the compositions are all artistic.

Robert Wade, of Haverhill, Mass., was awarded the bronze medal for marine sketches. He is a true marine artist. He understands the movement of water, the construction of the waves and the broad relation of the sky to the sea.

All the medals awarded carried with them a scholarship prize of \$125.

Miss Isabel A. Higbee, of Hyde Park, won a \$90 prize for costume drawing; Miss Jennie E. Henderson, of Everett, \$90 for decorative design; Miss Elizabeth V. Suter, of Brookline, \$64, for composition sketch; James B. Aytoun, of Victoria, Australia, \$25, for composition sketches; H. Boylston Dummer, of Georgetown, Mass., \$75 for water color sketches; William L. Caffrey, of Lawrence, Mass., \$45, for portrait and costume studies; R. Gordon Chandler, of Worcester, \$35, for brown chalk portraits and pencil drawings; George H. Zwicker, of Saverpool, Canada, \$35, for charcoal costume drawings; Miss Margaret Gormley, of Jamaica Plain, \$25, for decorative design; Miss Rachel Grant, of Winthrop, \$25, for decorative design.



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For best work by a first year student, special honorable mention was given Leslie Chamberlain, of Brockton. Honorable mentions were awarded Frank E. Becker, Miss Frances R. Lincoln, Miss Elaine Sargent Oakey, Arthur G. McKean, Roy S. Hilton and Carl W. Lane.

The exhibition closed on June 13, and the consensus of opinion was that it was the finest exhibition ever held by the Eric Pape School.

NEW VICTOR RECORDS

AS AN interesting feature for August, somewhat apart from the musical line, the Victor announces the first two of a series of extracts from Shakespearean plays, spoken by the celebrated exponent of Shakespeare, Mr. Ben Greet. The two selections are those of Hamlet on *Friendship*, and Benedick's *Idea of a Wife*, from "Much Ado About Nothing." By a special arrangement they are offered as a double-faced record.

The first solos sung for the Victor by the admirable young Russian tenor, Herman Jadlowker, who has achieved so great a success at the Metropolitan, are now ready. They are the *Wild My Dream of Youth*, from "Traviata," and *Rudolph's Narrative*, from "La Boheme." Mr. Jadlowker has previously been represented in the Victor list in a duet with Miss Farrar, issued in May, which has already become exceedingly popular.

Mmes. Gluck and Homer appear in the great duet from Rossini's "Stabat Mater."

Mme. Galski was largely responsible for the success of Thuille's delightful fairy opera, "Lobetanz," when first produced at the Metropolitan last season, in which she gave a superb performance of the Princess. A record of the exquisite *Ode to Spring*, as sung by this artist, is now offered.

Maud Powell, the violinist, contributes her rendering of Grieg's *To Spring*, which has delighted countless lovers of this lively melody.

Messrs. McCormack and Journet and Mmes. Matzenauer and Fornia are also individually represented with new records among the Red Seal class, which also includes two instrumental Chopin numbers by the eccentric but none the less talented pianist, Vladimir de Pachmann.

Selections rendered by Victor Herbert's orchestra and Sousa's and Pryor's Bands are features of the more popular division.

THE Women's Educational and Industrial Union announces that the prize for a new seal design for the Union has been awarded and formal acceptance given by the board of trustees to Miss Adeline T. Joyce, of Boston, interior decorator.

The judges for the contest were Mr. C. Howard Walker, Mr. Martin Mower, Mr. Joseph Lindon Smith, Miss Edith M. Howes and Miss Amy M. Sacker.

THE Third Annual Exhibition Committee of the Associated Artists of Pittsburgh has been named as follows:

Will J. Hyett, second vice-president, chairman; A. F. King, C. J. Taylor, George W. Sotter, E. Myer Silverberg and J. W. Rawsthorne.

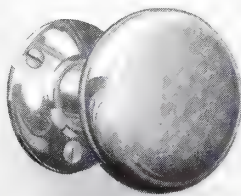
The Exhibition will be held in the galleries of the Carnegie Institute during November, 1912.

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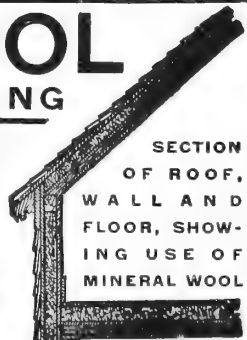
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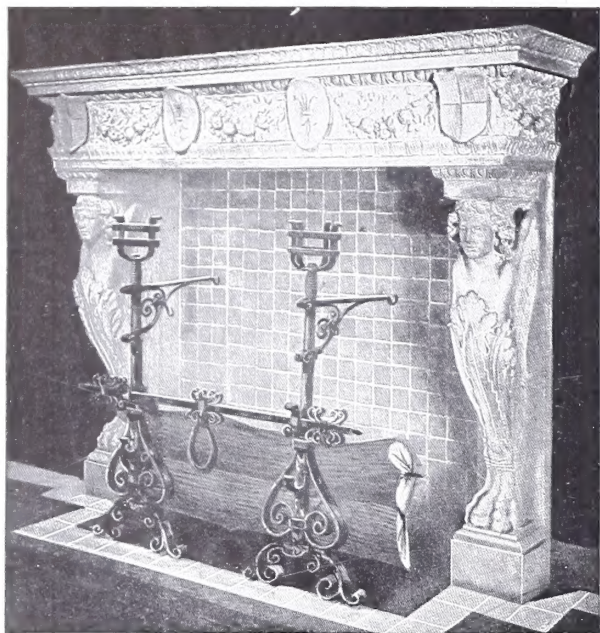
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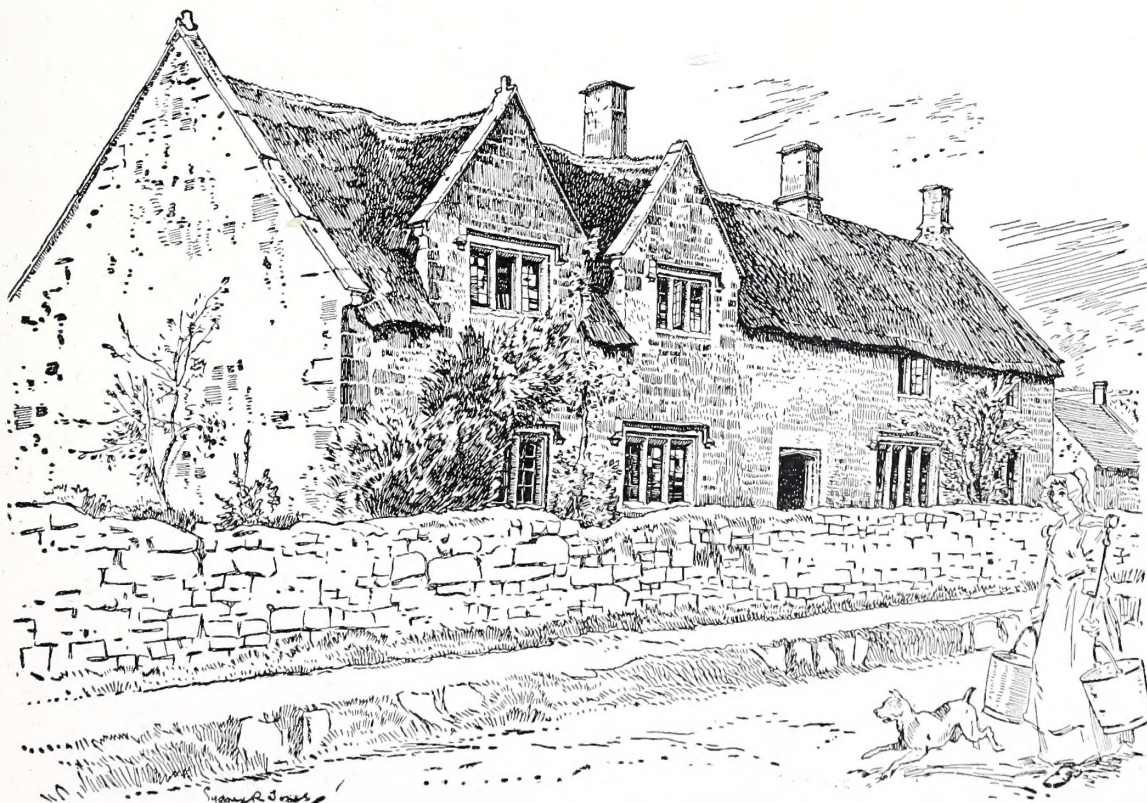
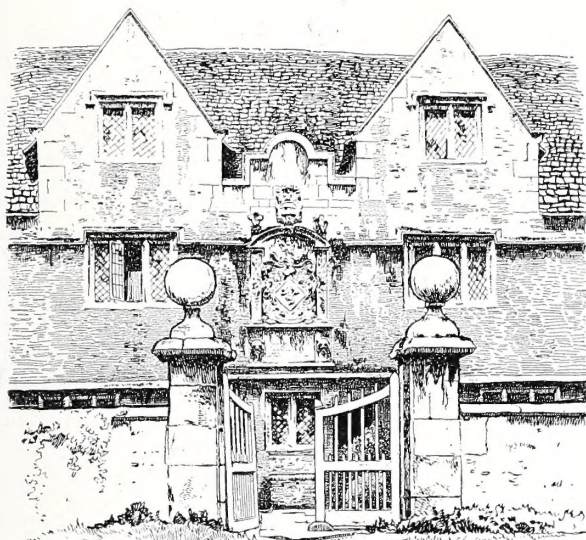
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